FLICK
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THE MAGAZINE OF EROTIC MOVIES
"HONEYPIE"– DREAM PORN FOR HONEY LICKERS
"M★A★S★H★'D"– NUT-CRAZY NURSES
THE TAKING OF CHRISTINA'S JOY BOX
"PUSSY TALK"– THE SLIT THAT BEGGED FOR MORE
SIZZLING INTERVIEWS WITH "FANTASEX" STARS TERRI HALL & SARAH NICHOLSON

FLICK

VOLUME 1, NO. 7 JUNE 1976

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Flick's Guide To Blue Movies

Rating system:

*** May be explicit, but who cares?**
**** Better than piss-poor, but hardly a classic.**
***** A good attempt to make you hot to trot.**
****** Superb, will make you want to come again and again!**

Editor's Note: Most films are shot in soft-X as well as a hard-X version. Check your local theatre to see which is playing.

Airport Girls *
Although the sex is explicit, many of the people involved are amazingly unattractive. Very seedy, shoddy film with rotten directing.

Angel Number 9 **½
A male chauvinist pig dies, goes to heaven, comes back to earth as a woman to see how the other sex lives. Good idea but a bit weak in the delivery.

Anita, Swedish Nymphet **
About teenage girl who can't say "no" until love conquers all. American porn loops edited in. Lots of blowjobs, but unattractive Swedes, except for heroine. Story's a bore.

Anyone But My Husband **½
Wife with cheating husband finds solace with other men. C. J. Laing out-Lovelaces Linda in the deep-throat department, taking 13½ inches. Sexy, explicit, humorous, and entertaining.

Assault on Innocence *
Garbled, plotless mess that serves as an excuse for uninspired loops with unattractive people. One ludicrous scene has Marc Stevens in drag.

Beyond Fulfillment **½
Sometimes humorous, often tacky sexual vignettes strung together with the aid of a female narrator. Cocky John "Johnny Wadd" Holmes stars in one of them.

Both Ways **½
Honest attempt to deal with the subject of male bisexuality is often laughable in the wrong places. May be an eye-opener for some male viewers.

Charity Ball *½
Good idea bombs out. A woman and her friends take up whoring to help support an ailing church. Explicit sex in tedious script.

Cheese **½
A photographer gets involved with the women he photographs. Good performance by Sonny Landham, but needs livelier script. Erotic.

China Girl ***
Exceptionally erotic orgy scenes help make up for tired espionage plot. A secret Oriental society attempts to steal secret information.

Christie *
Deception, blackmail, incest in a totally despicable family. The scriptwriter should be hung by his you-know-whats. Forget it.

Confessions of an American Housewife ***½
Mama comes to visit her daughter and finds the woman involved in wife-swapping, etc. One of the most enjoyable sex flicks around.

Danish Pastries ***
Explicit sex comedy, almost in the tradition of a French bedroom farce, involving a mix-up of love potions. Pleasant entertainment.

Defiance ***
A young girl is sexually brutalized by mental patients, but the worst is yet to come. Kinky sex for S&M types.

Dirty Western **½
Barbara "Pamela Mann" Bourbon fans might enjoy this view of the raunchy west, but it is far inferior to her earlier starring vehicle. Good idea bogged down by script.

The Divine Obsession ***
Rare porn film in which sex is well integrated with story of a young actress (Julia Franklin) trying to break into show biz. Recommended for couples.

Every Inch a Lady ***
How a business girl becomes a business woman in this humorous, sexy, and inventive tale of the behind-the-sex-for-sale scene. Stars Darby Lloyd Rains, Harry Reems, and Andrea True.

Fantasex ***½
Exceptional porn in every department. Walter Mitty story about shy proofreader's wild fantasy life. Outstanding, highly erotic performances by Jeff Hurst, Terri Hall, Sarah Nicholson, Al Levitsky.

Farewell Scarlet ***
Murder mystery with Terri Hall as the blackmailing bitch who gets done in. Large, horny porn cast as suspects. More of a sexy camp romp than a thriller.

Fireworks Woman ***
Excellent photography in a story that combines brother-sister incest, rape, sacrilege, sado-masochism, lesbianism, satanism, and a few other "isms."

French Blue ***
Made Brigitte Maier a porno favorite. It's about the making of a porn film, with humorous vignettes to add more explicit spice.

Fringe Benefits ***
Office morale is low until a young executive rams a few points home to the girls in the secretarial pool. Some laughs with explicit sex.

Happy Days ***
A late 50's nostalgia trip makes for explicit and sometimes humorous entertainment. Makes the period seem hotter than it was.

Heavy Load ***
A day in the life of a horny truckdriver with a stand-out performance by Andrea True as a waitress. Explicit, humorous, good photography.

(Continued on page 58)

Letters to the Editor INTERCOURSE

■ I've just read in a nation-wide newspaper called the National Tattler that actress Jacqueline Bisset has a porno flick to her credit. It was called "Secrets" but has been recently re-released in Europe with another title. Now it is called "Intimate Games" and it was re-released to cash in on her growing popularity. Could you see if this is true and (if true) do a small feature (with pictures of Miss Bisset) in an upcoming issue of Flick? I would appreciate it since she's one of my favorite actresses.

Could you also do an article on Brigitte Maier? I saw "French Blue" and thought she was fantastic!!

R. M. M.
Cedar Rapids, Iowa

I have asked a number of friends in the porn industry if they were aware of or had seen the Jackie Bisset film you mentioned, but I keep coming up with a negative response. Of course, most of my contacts are New York or California-based so if the film was done in Europe originally, it's quite possible they might not have heard of it. However, I thought I'd print your letter in case anyone who is acquainted with the film might read it and be able to give both of us some information. I agree with you that Miss Bisset is one of the most stunning looking women in Hollywood.

As for Brigitte Maier—I ran an interview with her in the first issue of Flick. She was also our cover girl and there was a large section devoted to French Blue. *If you're interested, I believe there are still some copies available. I trust that you purchased the last issue of* Flick, *which included* Sensations, *Brigitte's latest Lasse Braun film.*

Could you please tell me who played the part of Celeste in "Fireworks Woman"? You failed to identify her in the text ("Flick," December 1975) and ever since I saw the film I've been hot for her. Unfortunately, I failed to catch her name in the credits.

P. R. Y.
Newark, N.J.

The actress's name is Helen Madigan and she appeared elsewhere in that issue—in the Victorian scene from S.O.S. Helen is as lovely a lady in real life as she is in "reel" life. I will be running an interview with her in an upcoming issue of Flick—*in which her natural warmth and joie de vivre shines through.*

Also, if you wish to see more of Helen, I suggest you buy a copy of He & She, *May, 1976, now on your newsstands. There's a photo essay in it with Helen and porn co-worker, Al Levitsky.*

It seems that most of the women in porn films are bisexual. At least there seems to be a lesbian scene in practically every film I've seen. Out of curiosity, are the men in porn also bisexual?

L. K.
Los Angeles, Calif.

Many of the male actors are indeed bisexual—at least in their private lives. However, the public at large still finds it difficult to accept male-male relationships on the screen, although as you point out, lesbianism in films is almost obligatory.

Two recent films stressing male bisexuality, Score *and* Both Ways *were not very successful at the box office. Even a short gay scene in* The Story of Joanna *met with hisses from certain parts of the audience. However, I've heard from many women who find such male-male scenes a turn-on in the same way that their menfolk find female-female scenes erotic. Of course, male and female bisexuals are those most in favor of movies stressing all sorts of sexuality. Off the top of my head, Jerry Grant, Jamie Gillis, Marc Stevens, John Holmes, and Zebedy Colt are a few actors who have done male-male as well as male-female scenes.*

Practically every porno film I see these days has an S&M scene in it, and frankly, I wonder why. Are there really that many people about who are turned on to sado-masochism?

R. B.
Santa Barbara, Calif.

I really don't know. Maybe certain porn-goers are curious, whether they are actually involved in the S&M scene or not. The movie Defiance *did very well at the box office and because of this, I think that many filmmakers and/or producers regard S&M sex as the "in" thing. I understand that the sado-masochistic scene in* Honeypie *(reviewed in this issue) has gone over very favorably in S&M circles.*

I've heard a lot about this movie "Snuff" that's going to be opening up soon. Are you going to be reviewing it?

K. H. H.
New York, N.Y.

No. That sort of shit gives porn a bad name. If the movie did show a real murder, anyone who went to see it would be an accessory as far as I'm concerned. Anyway, the "murder" is faked, from what I've heard from friends in the industry. ●

The erotic film industry is currently going through a dangerous phase, one which might destroy it. The worst of the problem is that people within the business not only fail to recognize the danger but are willing accomplices to it. Pornographic films are becoming respectable in New York. In a period of several months, movies that only played Times Square theatres have invaded the Midtown area known as Bloomingdale Country. Screens that previously featured Julie Andrews, now spotlight Terri Hall. Ross Hunter has been replaced by Gerard Damiano. Marquees, which once held titles such as *Willy Wonka and the Chocolate Factory,* are billing *The Story of Joanna* or *The Divine Obsession.* Theatre audiences have also changed in content. One director once divided the average house into two definite categories: The Raincoat Brigade and The Executive Class. Nowadays the patrons are more likely to be a husband and wife

PORNO CHIC

Now that porn is becoming respectable, where has the fun gone?

from Brooklyn or a college student writing her master thesis on Sexuality in Media. Macy's shopping bags can be sighted. Notepad pages can be heard flipping. Producers arrange previews and screenings for the national and foreign press, both of which usually accept the invitations. Hardcore performers have gone from being harassed by police to being celebrities. Linda Lovelace, whose "Deep Throat" technique placed her in the international limelight, associates with Sammy Davis and the Hollywood Beautiful People. Marilyn Chambers, made famous by a combination of *Behind the Green Door and a box of Ivory Snow,* writes bestsellers and several advice columns for adult magazines. Harry Reems, Tina Russell, Marc Stevens, and others publish paperbacks detailing their lives and careers; copies are sold not in "adult book stores" but in Midwestern supermarkets and chain bookshops across the country. Director Damiano makes occasional appearances as a guest on such television programs as NBC's

PORNO CHIC

'Tomorrow" with Tom Snyder. Sarah Nicholson, whose voice alone is worth the price of admission to features like *Fireworks Woman* and *The Naughty Victorians,* has been scheduled to promote her newest film "Patty" on that mainstay of Middle American entertainment, Johnny Carson's "Tonight Show."

Quite a few people who work on "porn" movies welcome what can be termed the New Wave. Their basic view is that the business has for too long been walled in by community fear. The increased, widespread interest can logically lead to larger production budgets and better quality motion pictures. Respectability, whatever that is, should put a deserved end to periodic anti-smut campaigns waged by local Vice Squads, freeing police to work on petty crimes like robbery and murder.

Proof that more money is being invested into hardcore movies can be illustrated by a project tentatively titled, appropriately, *Hardcore.* The plot concerns a wealthy father's search for his daughter, who has moved to New York and become a pornactress; the worried man takes a Dante-like tour through the East Coast Scene. The whole thing sounds ambitious, especially since it will carry the Warner Brothers trademark.

Soon after its expected success, most of the major studios will produce and release their own explicit films. Superstars will do interviews with Rona Barrett or Earl Wilson and explain exactly how it felt to be the "first legitimate actor" to do a hardcore sequence. Jason Russell and Chuck Vincent will be hired as second unit directors for well-known producers. Many of the New York Porn Population will move to Los Angeles so as to be nearer to work. Every serious dramatic film will contain a no-shots-barred sex act in its screenplay.

Whoopie.

The industry will have self-destructed. If that sounds wrong, history proves me out.

The "Hippie" movements that dominated the late 1960's were buried when Big Business found them to be profitable; it is nearly impossible to see anyone wearing anything except bell-bottomed pants these days. "Big" Bill Haydon, a radical of some decades back, became the darling of the Social Set and lost his drive; he stopped preaching violent change and started teaching people how to *boo* the police.

Please do not misunderstand. *Handled right,* the big bucks put into porn might upgrade the quality. Fat wallets, though, can make film makers forget the true value of their works.

Most of the essential appeal pornography has rests on the simple truth it is "pornographic." Webster's New World Dictionary defines that as "writing, pictures, etc. intended to arouse sexual desire," then adds that the suitable synonym is the adjective "obscene." Not fit for the eyes of the public at large. Real filth. Rauncho grande. Lewd. Dirty. Without what the courts would call "redeeming social content."

In other words, Fun!

I remember when it was still Fun to pay admission and watch a sexy movie at the World Theatre, years before the New Wave arrived. No one gave a damn about cinematography. Directors still used fake names—if any names at all. There seemed to be an unspoken agreement among the crowd: "We came here to watch pretty people get fucked on screen. Period."

It was pretty, but was it Art? Of course not! If we wanted Art we would have gone to the theatres featuring deep works by Fellini and Frankenheimer. Too much of that, though, turned our minds into Raspberry Jello. As long as there were houses where we could leave our brains under the seats and enjoy the baser instincts, our sanity was safe. The same went for jazz, baseball, and pulp novels.

Then I compare that relaxation with the discomfort of watching Gerard Damiano's *Story of Joanna* for the first time. The picture contains more music than *Singing in the Rain.* It takes eighteen minutes before Jamie Gillis so much as unzips. Terri Hall may be an excellent ballerina, yet no true believer in porn wants to see her *dance.* The two scenes that saved me from complete boredom do so because they have no gloss; the first highlights Hall servicing three men at one time, and the other shows her quietly giving Gillis what has to be the movies' most enthusiastic blow job.

While *Joanna* serves as an example

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THE DIVINE SARAH!

INTERVIEW WITH COVER GIRL SARAH NICHOLSON

■ New York is the kind of city where you can be interviewing a star of "pornographic" movies while the Muzak plays the theme from *Tammy*.

I spoke to Sarah Nicholson over lunch and drinks somewhere in eastern midtown Manhattan. Instead of a breathless, babydoll actress was an intelligent, informed woman whose main interests have little if any root in sex films. She comes across as the young woman in high school who was not only attractive but always got higher grades in Algebra II than I did. Yes, hopping in the sack with her sounds delicious, but carrying on a conversation turns out to be just as fun.

Reading her resume totally confused me. Side by side with credits like *Sometimes Sweet Susan, Angel Number Nine, Fireworks Woman, The Naughty Victorians,* and *Patty* are titles like *Three Days of the Condor* she's the one standing between Robert Redford and Max von Sydow in the elevator, folks—and *Hawaii Five-O*. On stage she has done Shakespearean work, and her command of musical instruments would boggle Leonard Bernstein.

Then there is that voice.

The first time I saw Sarah was in *Sometimes Sweet Susan*. She was reclining on a bed, removing her panties. Her mouth opened. Suddenly I was in heat. Imagine Marlene Dietrich's throaty tones, then take away that damned accent and you have Sexy Sarah, talking about film technique but still melting the wax in your ears.

Flick: How did a nice kid from Ohio wind up as one of the queens of the new porno wave?

Sarah Nicholson: I had been acting straight for six months or so, 'cause I had been a music manager before that, in between *Hawaii Five-O* and acting in New York a bit. I had done sound production on an R-rated film, *Invasion of the Love Drones,* but they also knew me as an actress, so they called. I happened to need money, so I said "All right," not really knowing what was involved. I was a little shocked when I went in and they said "Will you do such-and-such-and-such?"

"Men in real life have always been after my ass, and I've never understood why I am so attractive to people."

Flick: You sat there with your eyes bulging open?

Sarah: Nobody had ever said those things to me. I didn't know what some of them were—"Will you please explain that?" So, some of the firsts in my life were on film.

Flick: What has your experience been in loops?

Sarah: I haven't done any loops or had anything I've done turned into a loop as far as I know. Features? Ten, fifteen, some hard and some soft, like the big ones you know of, *Sometimes Sweet Susan, The Naughty Victorians*. The first was *Angel Number Nine,* then one for Jerry Denby called *The Big Con*. I still maintain straight work at the same time, like a film called *Troubled Times* with James Earl Jones and Don Murray, which should have been released in February.

I have no designs to be a Porno Queen; I'm using it because I think it's all experience. I've been learning. There's a lot bad about it, but you also learn what *not* to do.

Flick: At what point has a performer appeared once too often in porn movies?

Sarah: That's a good question. I'd like to figure that out. I'd like not to do too many. I'm usually in the ones that are bigger and better, but I haven't been recently. I wouldn't want to do it for five years. I hope that I could move on to different levels.

Flick: I can see 60-year-old Sarah Nicholson in every theatre on Forty-second Street.

Sarah: There are a couple of those ladies around who just started! It's very intersting.

Flick: Has your career progressed to where you no longer do auditions?

Sarah: Yes. I walk in, name my price, and start from there. If they need somebody to *act* in a film they call me, so consequently I've been doing character parts like in *The Naughty Victorians* instead of leads.

Flick: Since *Angel Number Nine* was your first foray into the cinema of the erotic, I imagina they sent you through some audition.

Sarah: They did, actually. I read some dialogue, 'cause they had never heard of me. I took off my clothes just like everybody always does if they have never seen you before and don't know about you.

Flick: No casting couch, eh?

Sarah: No-no-no, it was Roberta Findlay! I never have run into that in *this* business. In legitimate, yes.

Flick: Would you care to name anyone in particular?

Sarah: No, I don't dare; I'd get my head knocked in. I can safely say, though, that the biggest schmucks in the world I have met at William Morris and Oppenhiem and CMA.

Flick: What sorts of effects has working in sex films had on your life and personality?

Sarah: Just like any experience I have in life, it changes me somehow. I

THE DIVINE SARAH!

suppose I've become more sophisticated in various matters that I had no knowledge of before. I havent really become embittered or hard. There's a lot of things I don't like, that I consider sordid and would rather not know about.

I may have become straighter! Yes, I think so. I lead quite a normal life. I don't have orgies every night—or any night.

be as studs wanting to be with lots of different girls. A lot of the girls have turned to the girls. I just kind of dart in and out, waving as I go.

Flick: Damiano's *Story of Joanna* features a brief scene of male homosexuality. Do you see, since *Joanna* was a "major" hardcore feature, this becoming part of the usual fare?

In *Sometimes Sweet Susan* Sarah played Harry Reems' lewd and loveable girl friend.

Flick: Though you have apparently gone through a minimum of change, has the industry remained the same or gone on to other paths?

Sarah: I was trying to figure that out the other day. It used to be I could walk onto the set and be surrounded by old friends and old faces. Then I came back from Spain, walked on a couple sets and didn't know anybody.

A lot of the new people are ridiculous. They were just there for the money, so they'd screw around on the set. This business doesn't have to be taken seriously, but you have to come through with some kind of professional attitude, rather than just screwing and picking up your check and giggling all the way.

I also think it's become very bisexual, like New York has. The men have gravitated toward the men now, after coming in may-

Sarah: I know Damiano intends to bring some more of that in. It's perfectly healthy and absolutely reasonable. I am sure that most of the people who go to see these are not interested in watching men be with men, because most men don't mind seeing women with women but don't even want to think about it the other way. I think it's great. As far as the films in general, they're going to get better. More money is being put into them, where you make a better film, an actual film with sex in it, instead of straight sex with a few lines of dialogue stringing it together. Paramount and Columbia are very interested in X-rated films now.

Flick: When the Encyclopedia Britannica decides to tell the story of the 1970's pornography, what purpose do you think they will say it served?

Sarah: It will have helped illuminate a lot of the fears and ridiculous ideas the American people have about sex.

I mean, everything is sex! I get so sick and tired of hearing about sex and seeing it. Everybody's alluding to it in a sneering fashion. They don't treat it in a healthy way. The films, unfortunately, don't always do that, either; they give the audience what they want to see, so they reinforce the way people think. Most Americans treat sex so distorted. I'd rather be in some of the things I've done rather than a PG film where they chop heads.

Flick: We haven't experienced a crackdown on the kung fu movies in town, but last year—and probably this year because of the Democratic conven-

Sarah: Uh-oh.

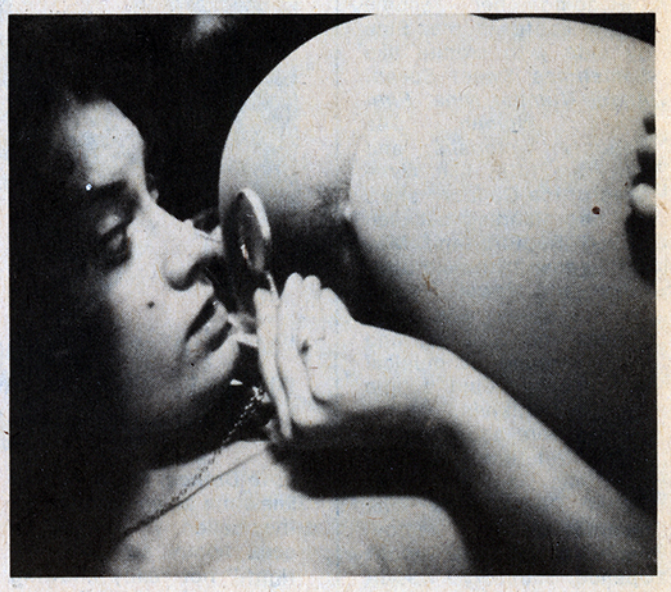
Flick: When at home, are you more or less sensual than the image you project on screen?

Sarah: I am much more sensual at home than I have ever been on screen. I suppress it because I don't want to be a porno star. The best sex is when you love somebody, and that's probably a straight, old-fashioned idea. A man who loves me makes me more released than I would be before cameras.

Flick: Are you a hungrier woman, sexually speaking, than when you began doing erotic movies?

Sarah: I haven't the slightest idea! If anything it has eliminated a lot of things I might have gotten into in real life.

Flick: As for the *real* Sarah, is she a film god-



Sarah's sense of propriety is shattered as Lady Bunt in *The Naughty Victorians*.

tion—there was a big campaign against the Times Square area. Can you see a reason for anti-sex, anti-porn drives?

Sarah: It scares them Freedom in any way scares people. Hippies scared people because they seemed to be free—free love, free drugs, no responsibilities whatever. The majority can't tolerate it because it may disrupt their lives.

Flick: Okay, now we get to the personal questions.

dess whom America would give a week's pay to have in bed?

Sarah: Men in real life have always been after my ass, and I've never understood why I am so attractive to people. I don't comprehend it. I'm not your average *Playboy* Bunny type; I am not the American image of the Sex Queen. Most of it's in my voice, I think.

Flick: Is your best sex a head trip or a body trip?

Sarah: The mental. Both of them appeal to me, but I've got to have the mental before the physical. I have a lot of friends I would never go to bed with and I have a fabulous mental relationship with them.

Flick: Is watching Sarah the Performer getting laid on screen a good experience for Sarah the Citizen?

Sarah: I don't know if I'd call it "good," but it is an experience.

Flick: How do you prime yourself for a heavy hardcore sequence?

Sarah: It's just acting. A woman can look like she's having the time of her life and be bored to tears.

Flick: Can you name any actors who turn you on more than the average in-and-out specialists?

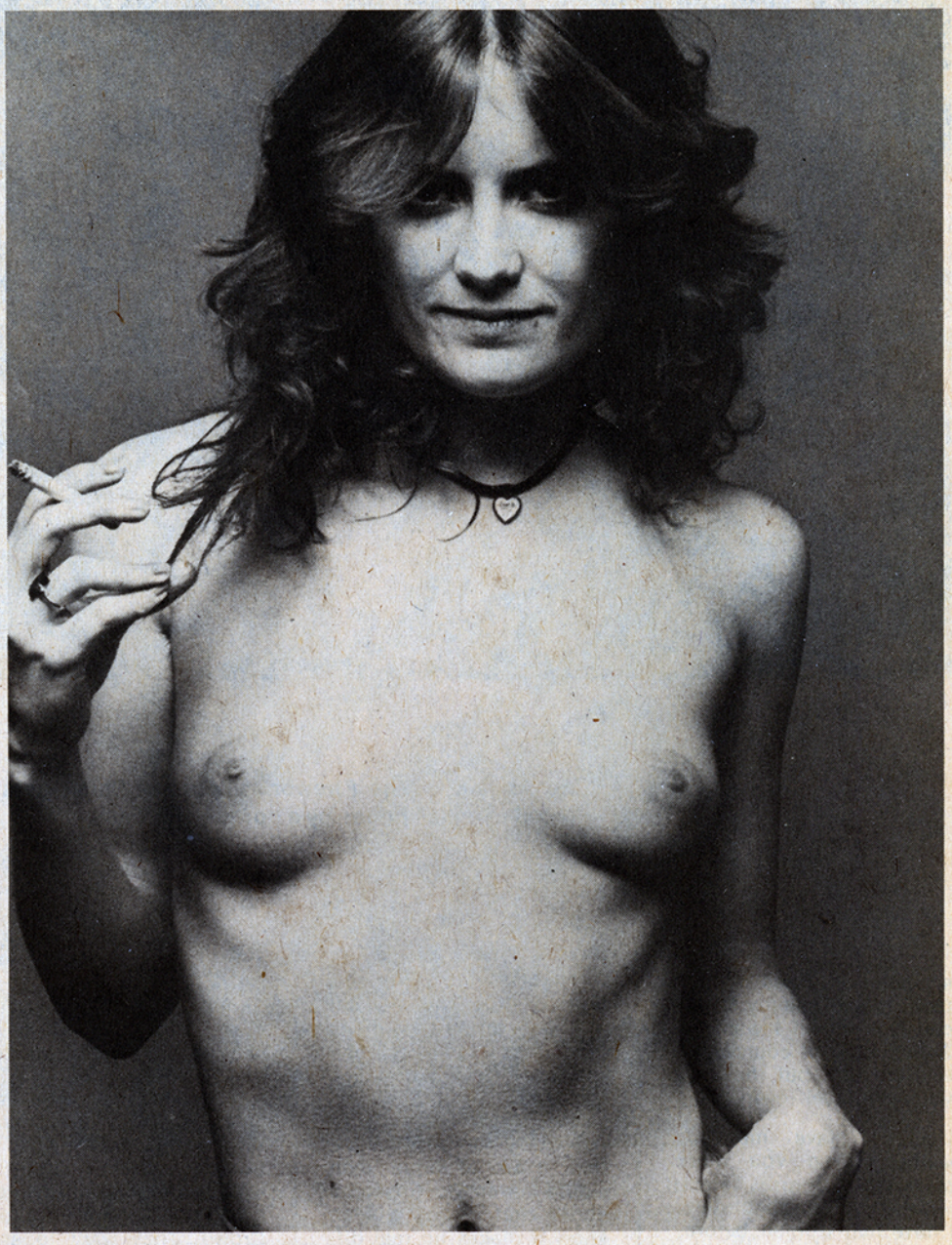
Sarah: I like the actors I can act with. I like Jamie Gillis; he's an intelligent person; he can act; he's competent and professional at what he does; he knows what is necessary; we always get it done very quickly, very comfortably for the both of us.

I also like Eric Edwards.

Flick: Has there ever been a director's request you turned down during filming, as far as performing?

Sarah: I don't know that I've ever refused to do anything. I usually try everything at least once. For instance, in the movie *Patty*, there was a man with snakes in a big bag on the set. He had two snakes about 20 feet long each, one very thin black one—a python, I think—and one as round as a man's thigh. That freaked me out, because I knew they were going to "initiate" me, since the SLA symbol was the snake. I didn't like that idea a hell of a lot, so I promptly drank some Jack Daniels and swallowed a couple of Valiums.

When people ask me to do such-and-such, if it isn't going to hurt me physically or fuck me up, I usually do it. In *Fireworks Woman* I had anal intercourse, which is something I never did in my life before; on screen it looks like any other intercourse.



"I lead quite a normal life. I don't have orgies every night."

Flick: Does any particularly bizarre act come to mind?

Sarah: In *Fireworks Woman* I had to be raped for seven hours on a stack of ice blocks in an unheated barn. Being raped, first of all, is a very intense experience; I have never been raped, so even I don't know the extremeness of it. It was a scene that even scared the crew. At one point I was on my back on the ice and just happened to look up and see the sound crew in the loft; they had the most terrified looks on their faces, and porno crews have seen everything!

Flick: Is there any discomfort having sex when a crew is in the same room?

Sarah: A lot of it is mechanical tricks. When it's all edited together it looks like one whole number. A lot of times it's not like having sex, it's just a technical matter. The man, especially, goes through all kinds of hell to keep himself together.

Flick: Whether on screen or in privacy, what sexual position gives you most enjoyment?

Sarah: I like the man on top of me best, the straightforward, mission-

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As Angela in *The Fireworks Woman*, Sarah gets raped in an ice house by a horny fisherman.

ary position. I can see his face; he can see my face. I can kiss him if I want to. Sometimes, of course, antics are fun, but that way you can feel everything.

Flick: Have men or women given you more pleasure?

Sarah: Men, absolutely. I have had women before, but I need a man much more. I like the physical presence of a man inside me. A woman just cannot do that for me, and certainly vibrators and dildos don't do it. There have been times in my life when I have been so emotionally hurt by a man that I have wondered, though.

Flick: I recall someone writing that men fuck and women make love.

Sarah: That's a myth.

Flick: Speaking of legends, what do you feel about the question of penis size in a woman's enjoyment?

Sarah: What a lot of shit that is. So many men all over the country with 5-inch dimensions feel bad because they're not like Marc Stevens—a ridiculous human being; actually, I feel sorry for anyone like that. I would hope men would never feel insecure about that. Most women know it makes no real difference.

Flick: Along the same lines, *New York* critic John Simon last year mentioned how unnatural it seemed for a man to pull his cock out at the point of orgasm and, in effect, come so the audience can see. What are your thoughts on that porn practice?

Sarah: I have never understood the reason for that. It has never happened to me in life. I know of no man who likes to do that. In real love or sex, that doesn't happen. You don't do things like that.

Flick: I believe that Simon stated something to the effect that hardcore scenes have no dramatic clout.

Sarah: I agree with him 100 per cent—unless they're done really well. It bores a person after a while; it can bore anyone, even the Eighth Avenue Crowd. They want to see sex, right, but they want to see the real thing—hot and heavy, sure, but you can do that just as well in two minutes as in fifteen.

Flick: Then, exactly what is "pornography?"

Sarah: Violence and killing and maiming and those sorts of things. So many things are "pornographic," and it fucking irritates me all to hell when everybody says, "That's a porno film," mainly because it has sex in it. So what? There are pornographic films which deserve that name, then there are others with sex in them that are not pornographic.

Flick: Let's play a quick game of Name Association.

Sarah: Okay.

Flick: Harry Reems.

Sarah: I worked with Harry in *Sometimes Sweet Susan*. I find it very hard to act with him because he never let me do anything; he controlled the whole shot. He's very competent, better than a lot of people in this business, and a very nice person.

Flick: Jamie Gillis.

Sarah: He's one of the best in this business.

Flick: Marc Stevens.

Sarah: I feel bad for that man. I'd never want to be in his position.

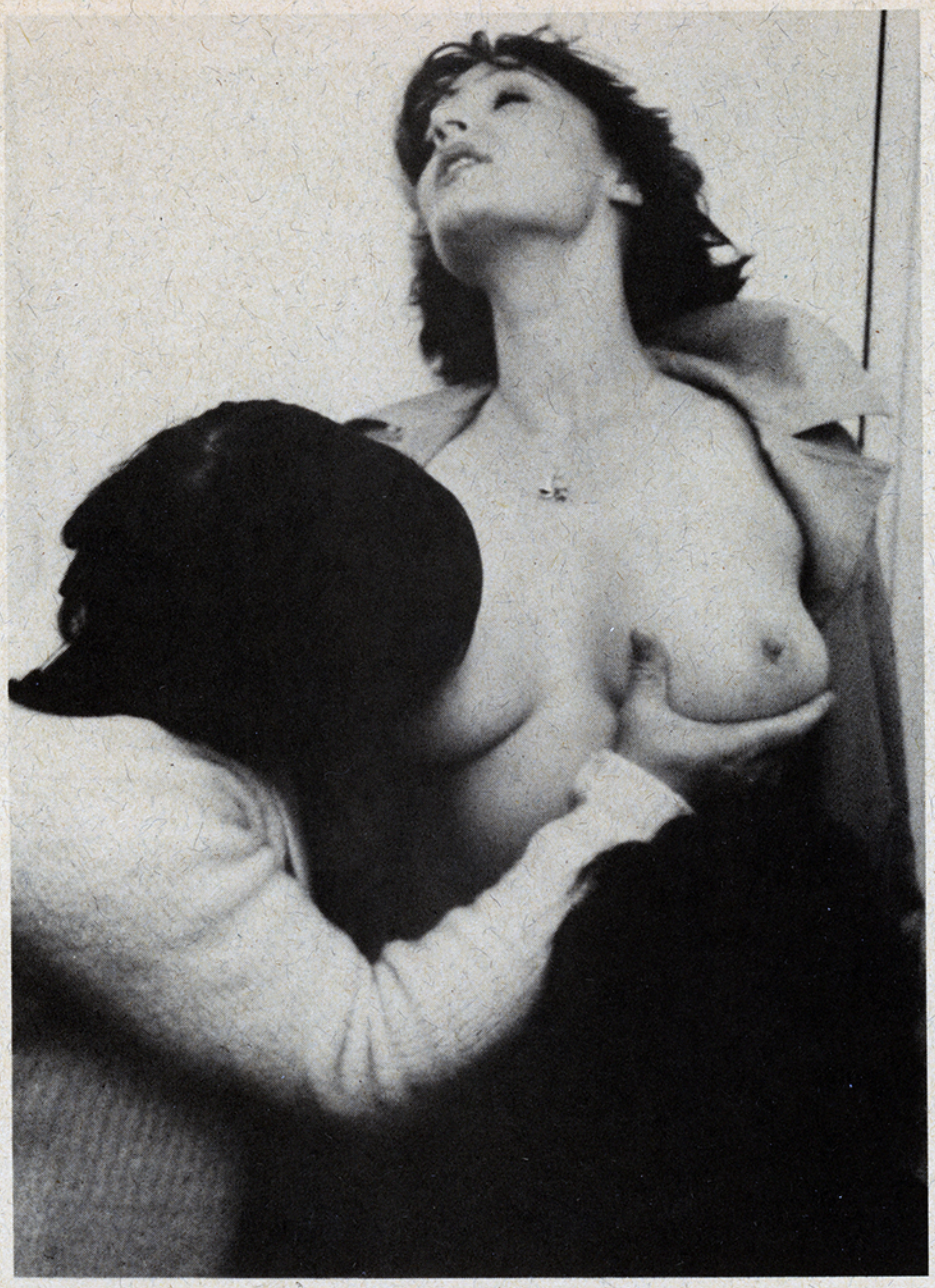
Flick: Gerard Damiano.

Sarah: I've heard a lot about him, but I think he's way overrated.

Flick: Finally, Sarah Nicholson.

Sarah: I can't put my name in the same list. ●

PUSSY TALK



IT SPEAKS FOR ITSELF

Some slits can't get enough, but when poor Joan's joybox gets rusty from lack of use it becomes possessed by demons.

The premise of this French import is not going to set the world on fire or your cock on end, but the overall approach, both from an acting and photographic viewpoint, should evoke repeated erections and maintain mental interest.

Joan, played succulently by Penelope Lamour, suddenly develops an uncontrollable urge to stroke pussy and suck cock—anyone's! She's mystified by it all, but it doesn't deter her from following a pretty young thing's bumping buttocks down the street or from exciting a male co-worker's limp lingam to upright standing with her willing mouth.

Later, at a formal dinner party with her husband Eric (Nils Hortzs), Joan is the cause of an embarrassing scene. To the amazement of her hubby and the dinner guests, Joan suddenly starts stroking and sticking her fingers in her very agitated and salivating cunt. Understandably, the party ends early.

Once home Joan apologizes to Eric. They attempt to make love, but it is unsatisfactory. Off to the bathtub for Joan where a little solo action takes place. While Joan runs the shower handle over her body and up her twat, she fantazises about sitting in a car and fingering herself. Tuxedoed men

PUSSY TALK

Aunt Barbara, a Parisian raunch queen, enjoys savoring the salivating slits and cocks of the horny models she hires. But *la vie en rose* costs money.

stand composedly outside, jerking off and spurting their cum on her windshield.

The fantasy over, Joan returns. Suddenly, a crackling old lady's voice pierces the silence; it's Joan's pussy streaming forth with abrasive, abusive language, telling Eric all the things (presumably) that Joan's upper mouth dare not utter. "I want to get fucked!" it screams, "I want to get FUCKED, get FUCKED!" Eric, however, is too baffled by the talking twat to comply.

The next day, Joan's talking pussy compels her to enter a nearby porn movie house where she promptly makes contact with two locals. The men finger her while she returns the favor by jerking them off. Next they adjourn to the john for some standup sucking and fucking. It's here, by the way, that we get the first of several camera shots from what is supposed to be the inside of Joan's palavering pussy. The camera is situated so that it appears to be looking out of whatever or whomever is hoping to get in: man, woman. tongue, finger, etc. There's a pretty good shot there, also, of Joan straddling a urinal while one of the guys fills the gap between her sumptuous thighs.

Later at home, Eric brings in a slim-bodied beauty, Martine (Ellen Earl)—a woman psychologist—to check out the chattering snatch. But the foul-mouthed cunt only inspires Martine to indulge in some ass-fucking with Eric. Joan, meanwhile, passifies her pussy with loving strokes.

Martine eventually discloses Joan's peculiar problem to the press. One avid reporter (Vic Messina) hounds Joan and her talking twat in hopes of getting an exclusive interview. In an effort to escape, Eric and Joan take off for the country and shack up in the house where Joan lived as a young girl.

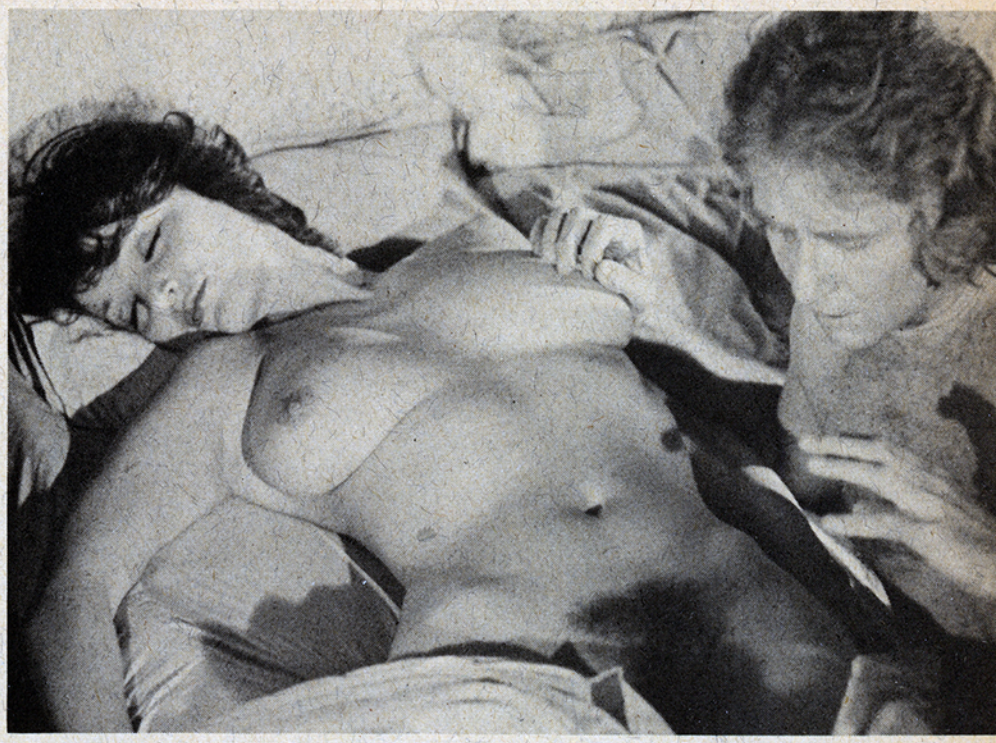
In the interim, Joan's wordly Aunt Barbara (Sylvia Bourdon) is discovered in her studio busy at her easel. Her heavily made-up eyes are busy, too, scrutinizing two young, well-hung and naked male models. She promptly puts her palette down, grabs the two cocks and proves to be a better cocksucker than Joan. Next Auntie plunges a paint brush handle up her twat, then the long heel of her shoe. (A few gasps at this point from shoe fetishists in the audience).

Back at the house in the country, Joan is asleep, but her pussy is wide awake, telling Eric all the "dirt" in his wife's past—with a Pinocchio doll, her sucking and fucking encounter with a male teacher nicknamed "Big Dick" (for obvious reasons), and finally her seduction of a young priest in a confessional.

These lurid tales are halted by the intrusion of the reporter and a photographer into Eric and Joan's hideaway. They struggle with Eric while Joan flees, her cunt wildly screaming: "Fuck, fuck, FUCK!" Joan drives to Aunt Barbara's studio for sanctuary. Aunt Barbara, interrupted in the act of dildo-fucking one of her female models, allows Joan in, there's money to be made at Joan's expense, and Aunt Barbara intends to get what she can.

Joan is subsequently drugged. Aunt Barbara calls the reporter and informs him that he can now come collect his interview. A scene ensues with him sticking the microphone of his tape recorder up to Joan's snatch. "Come closer, closer," the snatch instructs, "I won't bite your head off!" The reporter rams the mike all the way up Joan's joybox. Then he puts on the earphones and listens with wide-eyed appreciation to a cunt-ful of information regarding Joan's sexual exploits.

Finally Joan returns home to Eric who is determined to put a



Hubby Eric decides that the only way to rid Joan of her possessed pussy is to fuck the hell out of it. But this form of exorcism has odd side effects.

PUSSY TALK

Joan's problems first begin with an uncontrollable urge to suck cock—anyone's. *But the key* to her problem is in her past—as an oversexed kid.

stop to the pussy's possession. He 'brutalizes' the cunt by ramming his cock into it, harder and harder. At one point the cunt clamps down on him and he is trapped by it, unable to squirm free! The cunt threatens to "bite his head off," but after more squirming and ramming, he bursts free and spurts his hard-earned load on Joan's belly.

Joan looks at him apprehensively, and he at her, as they wonder at the strange silence from her snatch. Have they won? Have they rid the pussy of its devil?

Eric, tired but proud, goes to the bathroom to wash his face. As he's towelling off, he hears a loud laugh, a cocksure man's voice. Looking down at himself, he hears his cock saying: "Going to bite my head off, was she?" . . . and then gales of laughter.

On the whole the movie is exceedingly erotic. The dubbing is sometimes off sync and often lost to the ear, either due to the loud background music. This latter problem may have been the result of bad acoustics in the movie house.

The camera work was fine and the directing was competent. However, the picture seemed to suffer from lack of a definite point of view; it seems the filmmakers (or dubbers) did not know whether to take the premise ultra-seriously or humorously. Some of the funniest parts of the film—I believe—were unintentionally humorous.

The acting for the most part, was good-to-excellent, and performers seemed to be enjoying their sexual roles. Penelope Lamour, particularly, has a face and body capable of giving a much-needed boost to French tourism. For something different in porn, **Pussy Talk** is fast becoming the talk of the town.

HONEYPIE

The film guaranteed to stain your trousers

Photos by *Eric Stephen Jacobs*

Honeypie consists of four sizzling vignettes. All four are beautifully and erotically photographed, paced, directed, and performed. However, these four little stories—all totally different from one another—need a binding agent, some sort of story

Cynthia (Jennifer Welles) is a beautiful older woman who knows the secret of making a young man (Sammy Teen) come and come again.

outside the stories to connect them. The producer-director Phillip Smith came up with a cheap, a downright shitty solution which managed to cheapen everything else he had accomplished visually.

Mr. Smith has something in common with many West Coast filmmakers. He has the ability to sexually stimulate the most weary of viewers with his masterful directing, but when it comes to the spoken word, he nearly destroys much of what he has painstakingly accomplished.

In *Honeypie*, the binding agent turns out to be an imbecilic story about a sexploitation magazine and the horny letters it receives from readers. The

More than one man learned about hot sex from an older woman.

But how many older women resemble porn goddess Jennifer Welles?

publisher of "Metropolitan Magazine" is portrayed by real-life publisher Al Goldstein, who gets the chance to rant 'n' rave and throw publisher-like tantrums—which for Al, of course, isn't acting. Don't get me wrong. Al is one of my favorite pornographers in the whole world—despite his two obvious faults, his miniature pee-pee and his unstable passion for ultra-dominant femmes—and I suppose that Al has earned the right to make a fool of himself by trying to act. After all, he's made a fool of himself in every other way, but you'll never hear him saying "uncle." (He can't. His mouth is usually full of feminine bush or masculine cock or

doggie tits, etc.).

At any rate Big Al (or Little Al to those in the know) has two moronic editors, Lois (Arlana Blue) and Dick (Bobby Astyr) who are continually fucking off (or sucking off) on the job. It's their idea to feature stories centered around some of the erotic letters they receive. Aha! As they start reading the letters to Al, a vignette begins to unfold—until all four of them—the letters—have been acted out.

These stories, thus, provide the meat of the movie, so to speak. The first stars Jennifer Welles, the most bountiful blonde to bust into porn in a long time. She will make you come again and again. As attractive as Jennifer is visually, it's a pleasure to *hear* a sex star with a soothing, well-modulated voice. At least it's a change from the shrill, Brooklyn-born gum-chewers we're usually subjected to.

Sixty-nine is a magical number for the young at heart.

Sixty-nine is magical even for the old and willing.

But enough flattery for this luscious lady. Jennifer portrays Cynthia, the "older woman" whose mission in life is the seduction of younger men. One day she spots a new boy in her building and decides to seduce him. Kevin (Sammy Teen) is 14 years old and willing for his first experience, particularly after seeing Cynthia taunt him with her buxom boobs and her delectable derriere.

Cynthia, Kevin soon learns, also has a well-trained mouth, tongue, and throat—the sort of foreplay an innocent young man requires before his first plunge. And by the time he impales Cynthia on his man-sized tool, there will be so many trouser stains in the viewing audience that a Chinese laundry could be kept in business for a month.

The second vignette concerns a dance teacher (Sharon Thorpe) who gives one of her female students (*Oui* calendar girl, Serena) some extra

Below, Mel (Marc Anthony) and Lisa (Bree Anthony) teach Jessica (Mary Stuart) how to play rough.

lessons after class. Despite a maximum amount of movement, the lessons have nothing to do with the art of dancing. Ah, but as to lesbian love. . .

The third vignette—my personal favorite—has a robust Erskine Caldwell quality to it (although it was filmed, I believe, in New York State). Molly (Terri Hall) is a buxom brunette with the hottest tits and ass for miles. Her husband (Munc) knows that in order to keep such a luscious lady he has to keep her away from men—not an easy task. But on their farmhouse

in the country, he feels pretty secure.

He shouldn't feel secure—not when one considers Molly's sexual appetites. Her lovely eyes happen to notice two strapping workmen, dark-haired Jeff (Seymour Ashley) and red-haired Clem (Eric Von Shtrokehardt). They, of course, notice her. While hubby is on an errand in town, the three of them indulge in some of the hottest, most spectacular action one is likely to see. Aside from oral and anal sex, there is one beautifully photographed double-penetration shot in which both men screw Molly's

Like a bitch at obedience school, Lisa learns to obey.

muff at the same time. (Makes me break into a hot sweat writing about it!).

The last little story is strictly for the S&M fans in pornland. Jessica (Mary Stuart) is picked up by Mel (Marc Anthony) and Lisa (Bree Anthony).

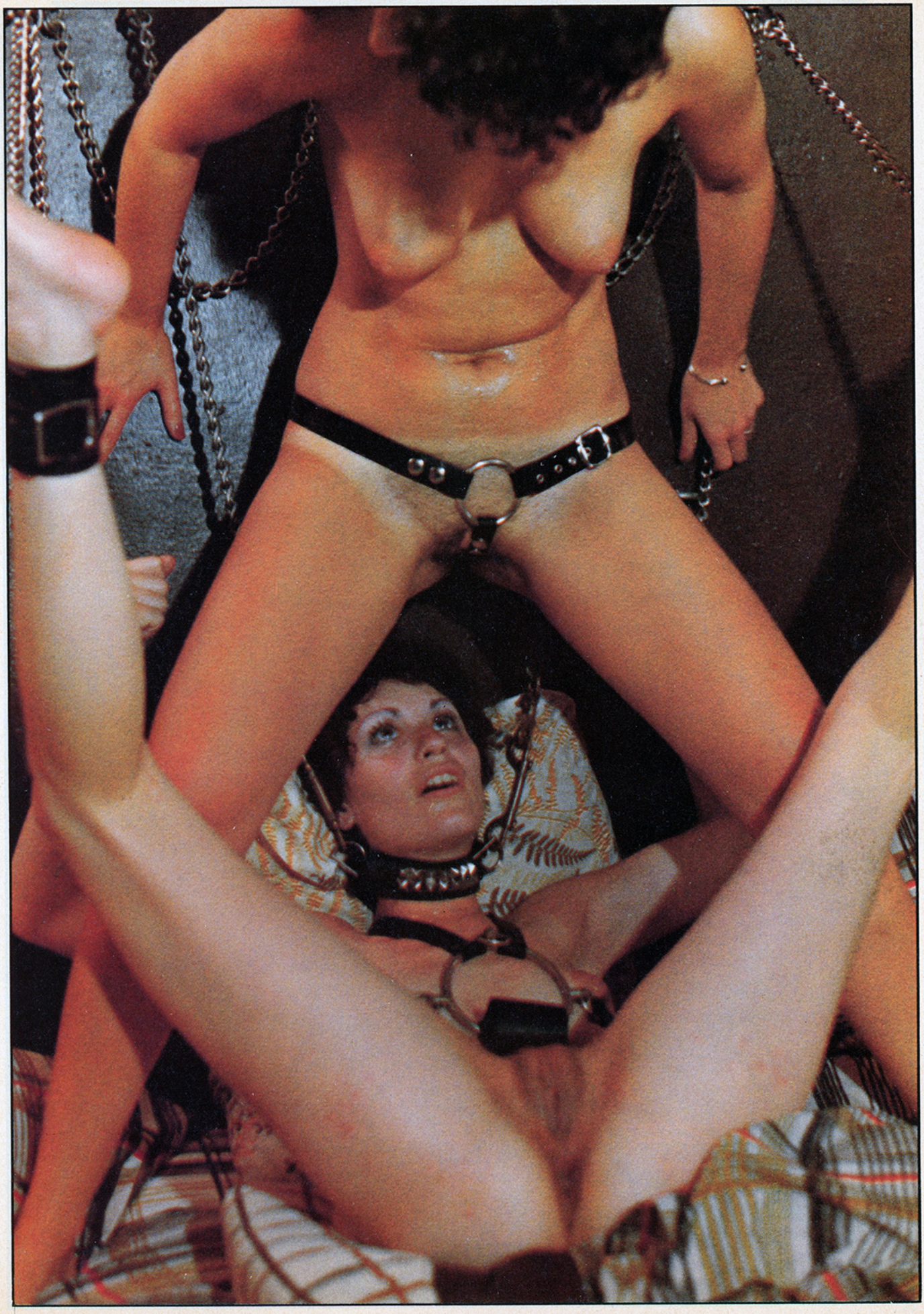
They quickly introduce her to the joys that can be derived from pain, but first they inform her that she can call a halt to the proceedings at any time.

Naturally Jessica discovers her true masochistic nature and revels in each new and painful torture. The one lesson in pain that made me a bit queasy concerned a torture implement that fastened—like a clothespin or a large roach-holder—over our heroine's tits—and progressively tightened. Ouch!

There's also a lot of bondage, ass and cunt fucking, whipping and all those other S & M pleasures that make life worth screaming about. To each his own.

Although the script—as I said before—is virtually non-existent, these four torrid tales are so beautifully, erotically photographed that one can forgive many of the film's obvious faults. With virtues like Jennifer Welles, Terri Hall, Serena, and Sharon Thorpe—one could forgive a bad scriptwriter almost anything. Besides, with such eyefuls, who's listening anyway?

(Jennifer Welles will be interviewed in the next issue of *Flick*). ●



**While hubby is
away, Molly (Terri Hall) likes
to play with Jeff (Seymour Ashley) and
Clem (Eric Von Shtrokehardt).**

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Starlet Of The Issue: Pauline Powers

Pauline hails from a
small town in Nebraska. At seventeen,
dewy-lipped and innocent, she
hitched cross-country to New York.
By the time she arrived in
the Big Apple, she was innocent no longer—
and glad of it. She speaks
as candidly of sex as she
does of her theatrical ambitions.

"I think it's fabulous
when a guy takes the time to masturbate
his girlfriend. If a guy wants to know how moist
I can get, all he has to do is
part my lips with his fingers
and then start to massage me—gently.
This sends me into orbit.
A little tongue action doesn't hurt either,
and when a guy treats me right, I know
how to reciprocate."

As for acting—"I'm still
studying," she says. "When I feel
I'm good enough, I'll start auditioning—
maybe even do porn. Depends on where my head
is at." If Pauline does decide
to try the X-rated route to success,
box office receipts ought to double.

One of the doctors (Al Levitsky) is about to receive the benefits of first aid from Hot Puss's lips.

M♀A♂S♂H'D

A war of pulsating pussies

Some M★A★S★H'D doctors take a breath between sucking and surgery.

■ If the title of this porn flick sounds familiar, that's because it's supposed to. Frankly, an explicitly sexual *M*A*S*H* is not a bad idea, since the original film and even the TV show already have sexual overtones. The actual inclusion of sex simply marks the difference between a "GP" rating and an "X."

In certain ways *M*A*S*H'D* is successful in what it sets out to do. The medical corps tents and the setting (the film was shot in upstate New York) has the same look about it as the TV show set (shot in Malibu). Some actual aerial footage of a plane being shot down, in conjunction with the wrecked plane on the ground, heightens the feeling of authenticity.

The characters, too, bear a similarity to those found in *M*A*S*H.* Names such as Radar and Hot Lips become Telescope and Hot Puss, and the actors portraying their roles try to capture the chaotic vigor of the originals.

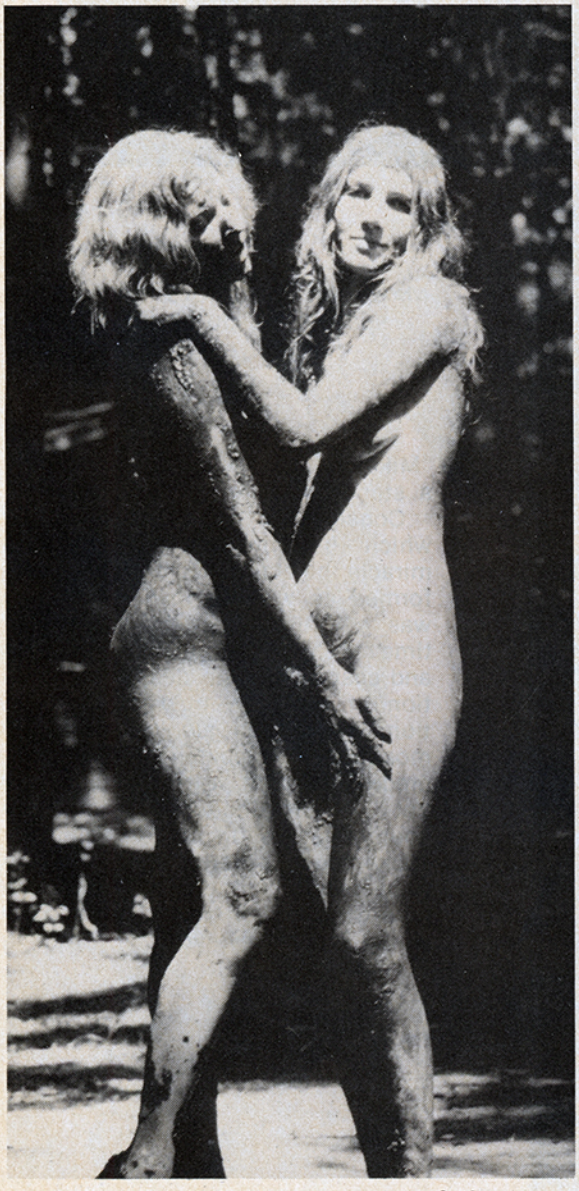
Unfortunately, where *M*A*S*H'D* falls short is in the script department. There is not much dialogue, and what dialogue there is is not terribly funny. There is also no story line, but rather a series of vignettes held together by the use of a flashback technique: "Say, d'you remember the day that . . ., etc., etc."

Where *M*A*S*H'D* does succeed in capturing the spirit of the original is in the sight-gag department. The funniest bit involves the *M*A*S*H'D* operating room and the sexual shenanigans taking place in mid-operation. While an Army doctor works on some delicate heart surgery, a nurse crawls under several operating tables until she reaches the medic performing his task. She proceeds to pull down his zipper and suck him off while he fumbles with his instruments above the table. Somehow or other the patient manages to live through the ordeal.

Another *M*A*S*H'D* doctor, wounded by his own men during a sexual encounter with a nurse in the woods, is being treated by Hot Puss. Part of her treatment involves turning his bedsheets into a tent and climbing in beside him for a little oral and vaginal action.

Other scenes of interest involve a rape, a blowjob in the shower (which is being secretly observed by the whole camp), a mud fight between two nurses, a football game between nurses and patients, and numerous fucking and sucking marathons.

Andrea True portrays Hot Puss in her best cock-sucking manner, and Al Levitsky (listed in the credits as



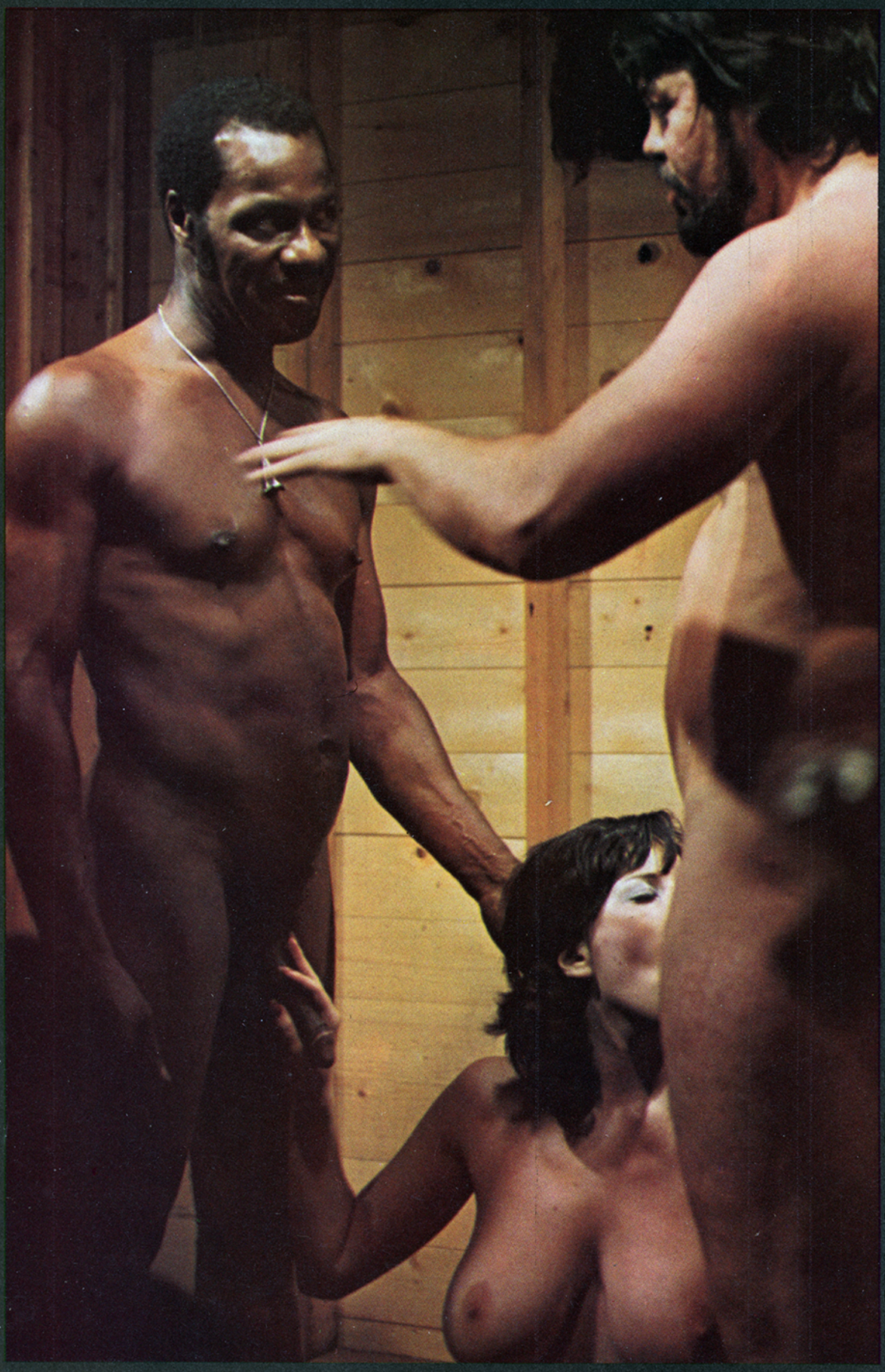
A mud fight is only one of the ways to cool Hot Puss off.

Hot Puss (Andrea True) decides that the medical corps isn't big enough for more than one sex symbol namely Annie Sprinkle.

M★A★S★H'D doctors spend their spare time pumping pussy.

"Mike Jefferson") is a standout (and a stand-up) as one of the doctors.

Considering the conditions under which the film was shot, it is a miracle the actors and actresses performed as well as they did. There was a limited budget and limited time for shooting, but the noble crew and cast worked on despite exhaustion in the-show-must-go-on tradition. There was also an army of mosquitoes attacking and an unprecedented heat wave (104 degrees). Yet who is there to honor the courageous souls who endlessly sucked cock, screwed and appeared to be having a good time under such harrowing conditions? I personally would award everyone involved a Purple Cock.



In one of the flick's "cleaner" moments, an Army nurse undergoes a tragicomic little trial by terror. Raped by a black GI, she is saved by a white doctor—only to be re-humiliated when both chauvinists get her into a kneeling *menage a mouth* and *fist*.

M*A*S*H'D

THE TAKING OF CHRISTINA

Some women fear rape. This one did something about it...

If ever a porn film was made that could be appreciated by women, *The Taking of Christina* is it. Based on an actual California happening in which abduction, rape, and ultimately murder played a part, this is not a film for the squeamish. However, it is a film— a rare film— in which virtue triumphs and the "bad guys" get their just deserts.

Christina (Bree Anthony) is a virgin—one of those rare women who still believes in "saving herself" for marriage. However, her high moral principles do not interfere with her masturbatory fantasies of hot 'n' heavy sex with her fiance. This do-it-yourself scene, by the way, keeps the

Christina (Bree Anthony) finds out that when rape is inevitable to make the most of it.

audience from leaving the theatre since Christina's cant is more clawing than campy.

At any rate, two hoods (Al Levitsky and Eric Edwards) fresh from the Big House happen to notice Miss Innocence and decide to kidnap her for a little sadistic fun and games. They carry her off to a cabin they have previously broken into and there—force her to suck them off. They also extract her precious cherry.

Poor Christina! While she is engaged in deep-throating these two meanies, her fiance is going mad with frustration. So what does he do? He hooks up with a hooker (Terri Hall) and has the time of his life with the hottest twat in town.

Meanwhile, back at the cabin, Christina decides to pull a "Patty Hearst." She tells the big boys that she is tired of her previously pure and boring life. She wants to break out, get away. Perhaps the three of them can become like a family—fucking, sucking, and traveling across the country together.

Ah, but is the little lady on the level? Bet your bottom something's fishy! Christina, dewy and wide-eyed, convinces the two yokels that she will help them rob her wealthy daddy's home—just to prove her good faith.

Well, what the hell? They drive Christina home. The plan is for Christina to check out the front of the house to make sure no one is home. Next, she is to give a signal for the two men to join her, to enter the house, and to start looting. Instead, Christina walks up to the door and doesn't stop. Once she is inside, the men begin to suspect they've been taken.

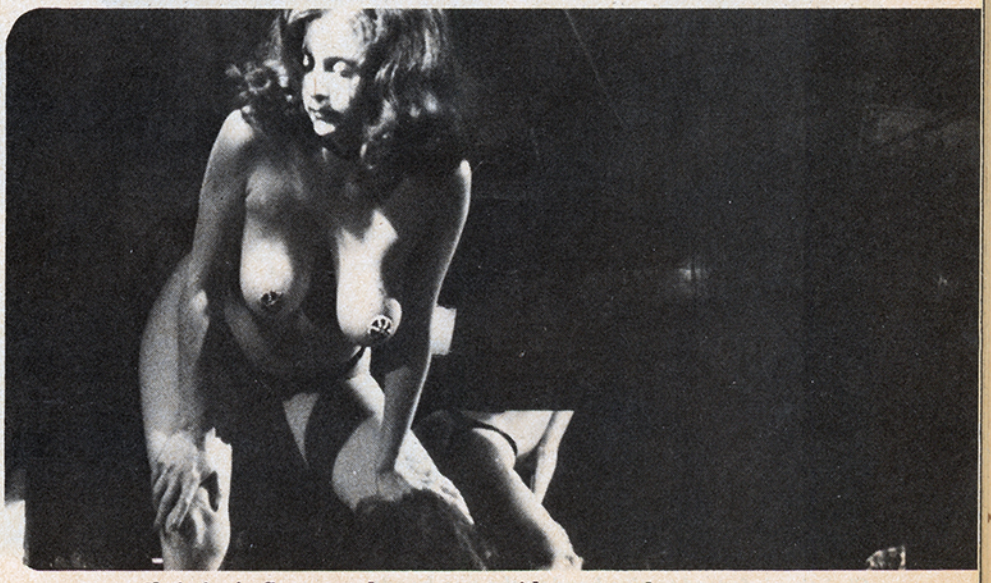
The nastier of the two guys decides that no bitch is going to pull that sort of stunt on him. He's about to storm the house when suddenly, his friend jumps in front of him. The sound of an explosion! The friend falls to the ground, a bullet through his brain.

Holy shit! Christina has turned into Annie Oakley with a shotgun. It's time for the other hood to hit the road, but before he can get very far, Christina hits him—with a bullet in the groin. Then calmly, she finishes him off.

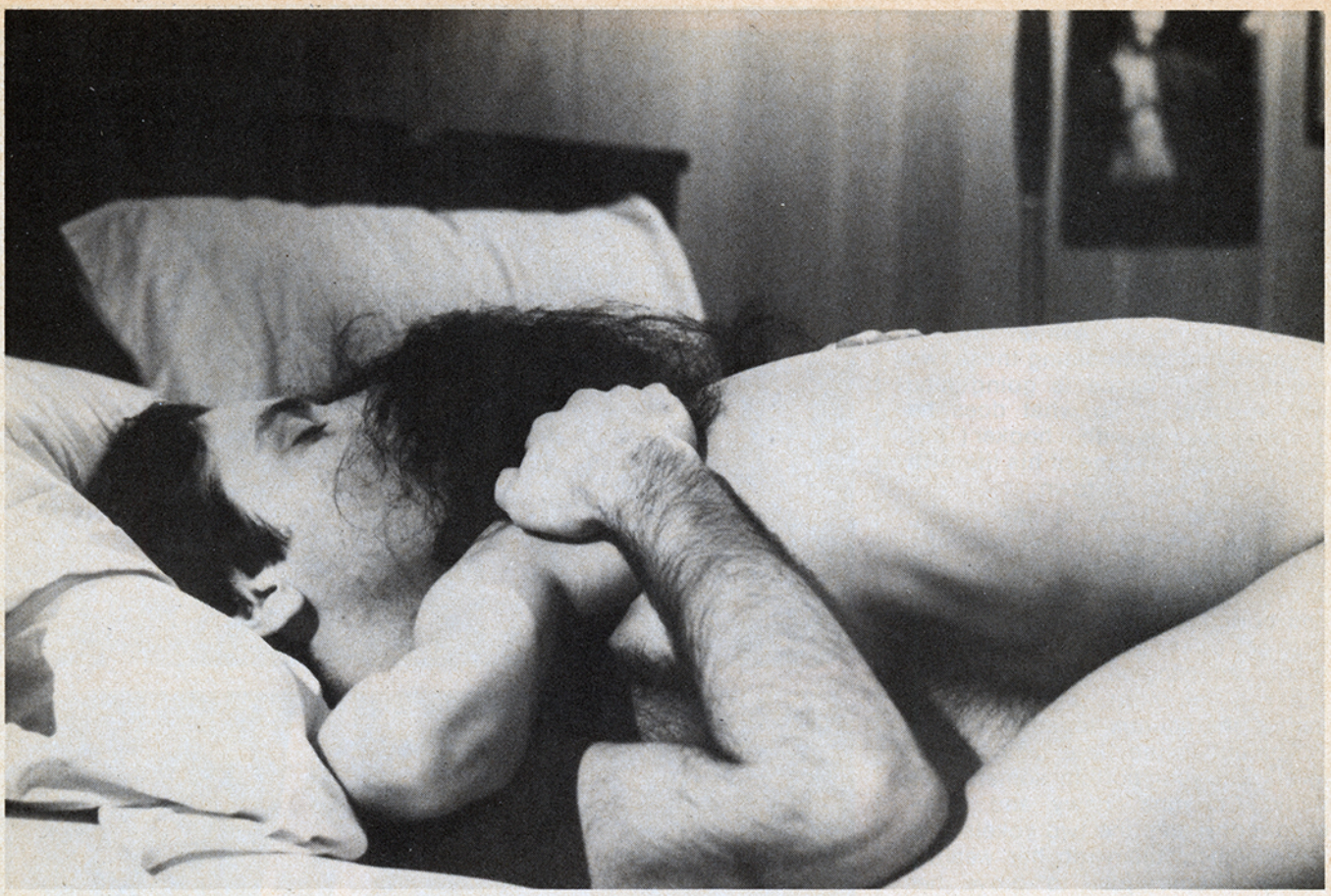
The moral? Don't mess around with virgins or you're asking for trouble.

The Taking of Christina was directed by Armand (Defiance) Weston so naturally, it is a notch above most porn products. The scenes of violence are frighteningly vivid and will probably leave some people in the audience visibly shaken.

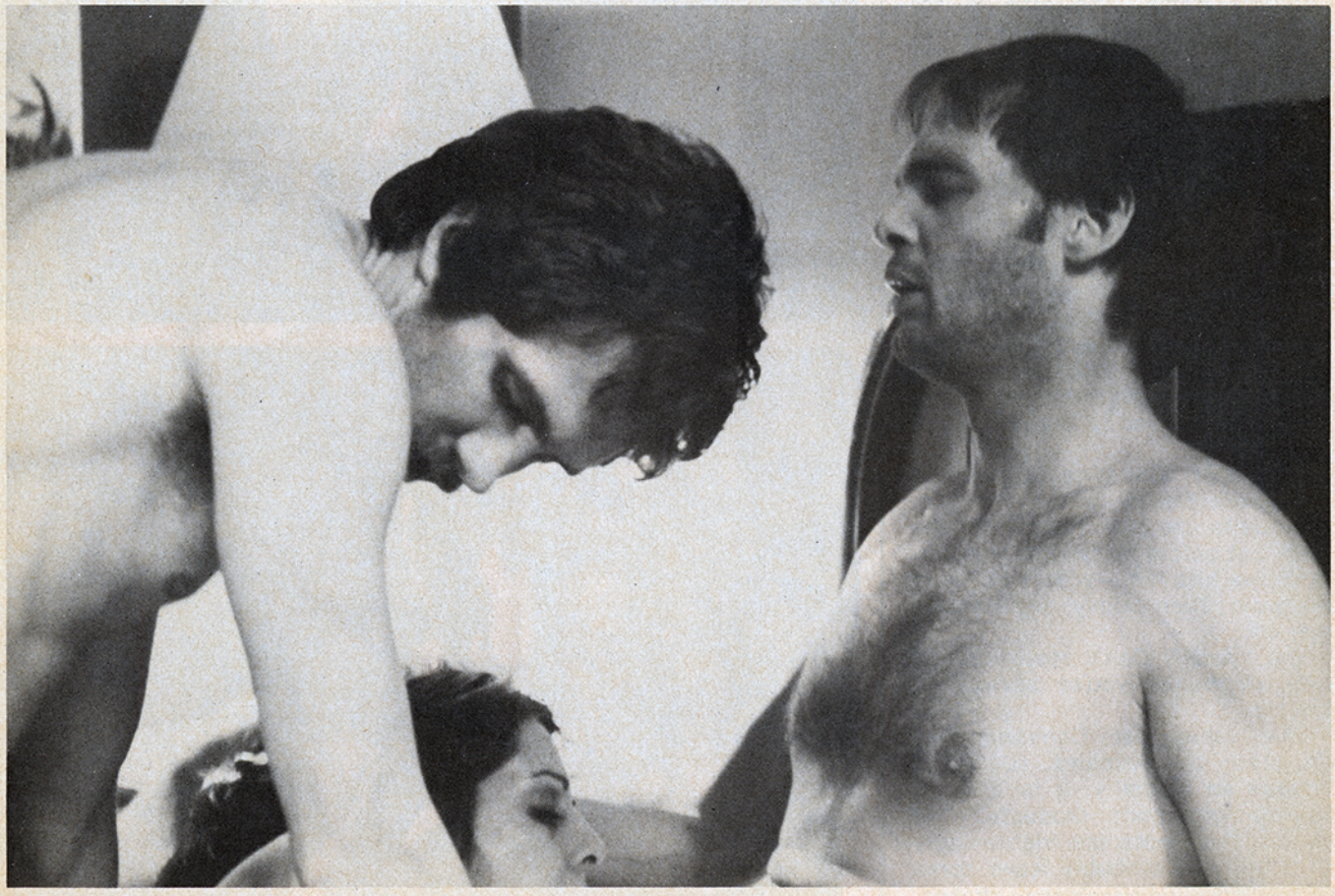
(Continued on page 62)



Christina's fiance makes contact with a go-go dancer.



The boyfriend makes love to a horny hooker (Terri Hall).



Christina is forced to give head to the two hoods.

Ouch! The two kidnappers learn the hard way that cherry-popping is a no-no

FANTASEX

When uptown critics in Sin City deign to notice erotic films at all, they usually single out the most pretentious—and usually the most boring—filmmakers to guardedly bestow honors on. The truly good erotic filmmakers—people like Howard Winters or Radly Metzker—often get ignored by these uptown critics, but not—I am happy to say—by porn patrons in the know.

A Woman Is Yours--- If You Know How To Dream...

While confused audiences yawn through **The Story of Joanna,** informed movie-goers delight in such films as **The Naughty Victorians** (John Butterworth), **Naked Came the stranger** and **Pamela Mann** (Metzker), and **Heavy Load** (Winters).

Howard Winters has recently finished a new film, **Fantasex,** and proves that it is possible for an erotic film to have wit, in-

As a horny cardsharp, Bernard swims upstream with a voluptuous riverboat queen.

telligence, and entertainment value. It is also—I am happy to report—highly arousing sexually.

Porn often deals with the sexual fantasies of filmmakers themselves or what the filmmakers feel their audiences fantasize about. **Fantasex** cuts through all the crap and deals with fantasy head-on. The hero, Bernard (Jeffrey Hurst), is a Walter Mitty-Billy Liar type, a shy, put-upon "little guy" whose survival depends upon the heroic dreamworld his mind manufactures.

He is employed as a manuscript reader or proofreader at a pornographic (natch!) publishing house. His boss (Al Levitsky) is a nasty, brow-beating son of a bitch, and Bernard lacks the courage to tell the man to fuck off. Ah, but in Bernard's fantasies, he sees himself as a sword-wielding pirate, lopping off his boss's cock.

Bernard is further plagued by his boss's bitchy, loud-mouthed secretary, Miss LaVerne (Sarah Nicholson), who is constantly threatening to get him fired if he doesn't do **her** work as well as his own. Miss LaVerne prefers to spend her days screwing with the boss, guzzling booze, or jerking herself off.

Unable to lift his voice to Miss LaVerne, Bernard gets his vicarious revenge by imagining himself as a sadistic dock worker, forcing Miss LaVerne to suck his cock at knifepoint and then raping her.

Friday night rolls around, and he plays penny ante poker with a group of wise-cracking pals, who are continually making fun of his shyness. Bernard, however, imagines himself as a dashing riverboat gambler, wooing the luscious riverboat saloon girl, Dolly (Juliet Graham). Not only does he pull an ace out of her snatch, he shortly replaces the ace with something far more potent. After fucking Dolly's brains out, he returns to the reality of life around him. He has to leave his poker playing friends in order to tuck in his demanding, whining

(Continued on page 60)

The porn publisher Crotchmeyer with his secretary, Miss LaVerne.

Bernard dreams of a torrid wedding night with Jane.

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- **SEE** 7 glamorous models demonstrate numerous female sexual intercourse positions including sitting, standing, kneeling, squatting, side, rear entry, female dominant, female supine and many others!

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- **SEE** Special positions designed to give maximum pleasure to husband and wife and to prolong the duration of lovemaking such as the legendary "wheelbarrow" position!
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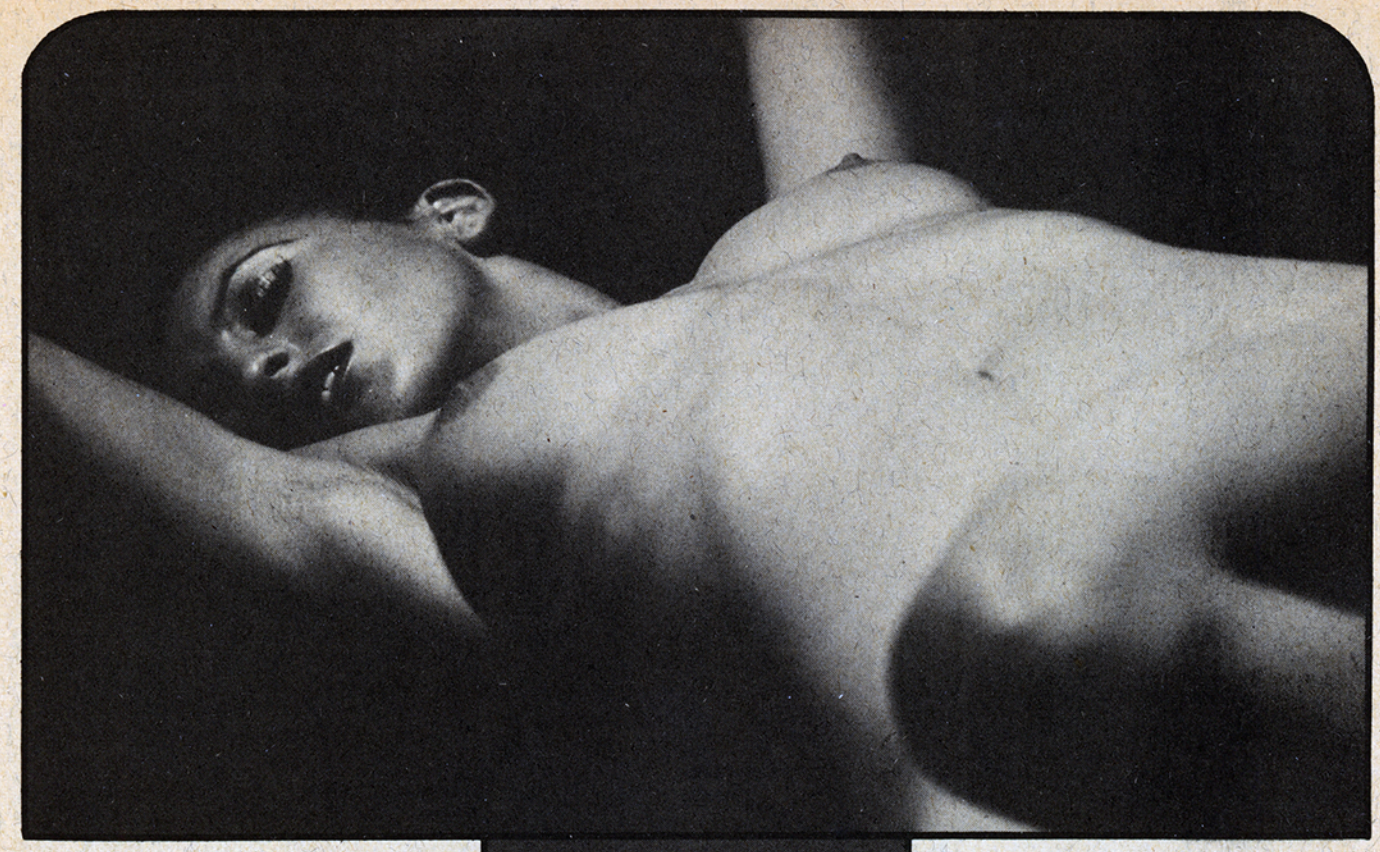


■ No man should answer the question "Who is the world's most beautiful woman? until he has seen Terri Hall, the actress most known for her lead role in *The Story of Joanna*. If ever the gods set out to create the perfect body, they would have ended up with someone very much like her. Nothing is too small or too large. She still moves with the grace one expects from a former ballerina.

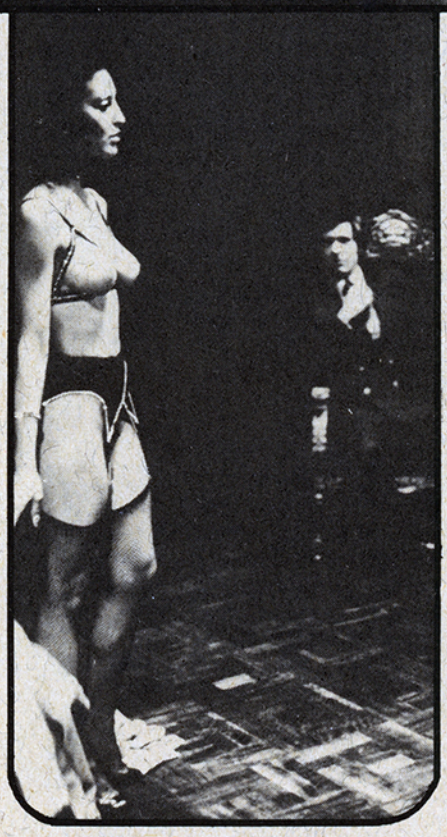
Film-goers have seen her in quite a few features, ranging from *The Taking of Christina*—her first venture into hard-core—down through *The Story of Joanna, Honeypie, Fantasex,* and *Farewell, Scarlet*.

An audience is able to get relatively clear idea how lovely Terri Hall is; however, seeing her in person frankly

"Sex is a form of food. It feeds something inside your spirit."

beats the screen all to hell.

I accompanied her on a photographic session for a magazine layout. There were three people in the studio besides Terri, one of them being myself. As she posed, taking on the look of a Greek goddess, the photographer, magazine editor, and I all remarked how natural she was. No one had to tell her in great detail how to move, where to stand, when to look seductive. Roses in her dark hair, a lacey veil around her, she glowed as very few women do or even can.



"Everyone can relate to a movie or magazine with sex in it because everyone has either a cock or a cunt, everyone is a man or a woman."

Meeting movie "stars" is potentially dangerous, because it is very easy to destroy the larger-than-life image when the truth comes out that Sean Connery wore a rug all those years he played James Bond, or that, in what is probably Hollywood's oldest instance of a trans vestite, Lassie was played by a male dog. Terri Hall, though, is all things the cinema promises.

Readers will note an absence of digging, dangerous questions, mainly because I have trouble grilling anyone who looks like a mirage.

FLICK: How and why did you get involved in making erotic movies?

"I like making love to women. It's like making love to myself. But a man completes me."

TERRI: Basically, to make money. I had decided to stop dancing commercially, and there was a problem: How shall I make money? I wanted it to be in theatre. Just by luck I ran into an actress who knew a lot of erotic directors. She gave me names of about twelve of them. The first I went to, Armand Weston, gave me a part in *The Taking of Christina*. From there they just came, one right after another.

ASSAULT ON INNOCENCE

THE BIG SNORE OF '76

■ I'm not so sure how much this movie has to do with assaulting innocence as the title implies. It sure has a lot to do with assaulting the intelligence, sensitivity, and taste of those unfortunate people who might happen to make up an audience.

I went to see this piece of shit at the bequest of one of its stars, Todd Davis, a writer for *Screw*. This was Todd's first acting job in a porno pic and I guess that he was pleased as punch that he could get it up before the cameras. Well, to give credit where credit is due, young Todd performed to perfection.

I have nothing else good to say about a film which bored me to tears with its basically unattractive people, its uninspired sex, its moronic excuse for a story, its abominable direction. Wait, there is one good thing I can say about *Assault on Innocence*. It's the greatest thing since Seconal for insomniacs.

As a matter of fact, one customer in the balcony *did* go to sleep while smoking. (Actually, half of the balcony was asleep and the other half were dead, but only one managed to drop his cigarette onto the seat of the chair in front of him.)

Still half awake myself, I stumbled downstairs and informed the manager that his theatre was on fire and I suggested water as a remedy. While he sent someone scurrying off for H_2O, I decided that I had been assaulted enough by the garbage on the screen and hastily made an exit. I only hope the promoters of this bore don't hear about the fire or they'll start advertising *Assault on Innocence* as the film that was "too hot to handle, a real sizzler." I personally would label it "the sleeper of the year." ●

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BLUE MOVIE GUIDE

(Continued from page 4)

Honeypie***
Four sizzling vignettes strung together with idiotic story. The sex scenes are incredibly erotic and make up for plot deficiencies. Jennifer Welles and Terri Hall are standouts.

In Sarah's Eyes***
One of Carter Stevens' better films about inhibited girl withan erotic fantasy life who ultimately loses touch with reality.

The Hottest Show in Town*½**
Traditional circus acts with explicit sex added. Though some of the photography is too dark, one of the most imaginative flicks we've seen yet.

The Life and Times of Xaviera Hollander***
Samantha McLaren has a field day portraying the happy hooker in a number of imaginative, sexually explicit scenes.

The Lost Innocence of Valerie***
A 15-year-old orphan is repeatedly adopted by people with questionable (and usually erotic) motives. Good, turn-on photography and amusing storyline, but needs an ending.

Lovelace Meets Miss Jones *½
Stupid plot combines lots of old loops highlighting numerous porn stars. For pure raunch, it delivers, but who cares? If you dig "golden shower" scenes, this flick's a real pisser.

M*A*S*H* E'D **½
Inspired by you know what, this sexual romp in an army medical corps is short on verbal wit, but has some sight gags that make it worth while. With Andrea True and Al Levitsky.

Milk Lady**
Strictly for tit men who like to see their women squirt milk from their mammaries. Depends too much on this gimmick and falls short in the acting and story departments.

The Minor's Wife**
German film with atrocious dubbing about a miner and his wife who manage to screw everyone in sight—except one another.

Naked Came the Stranger* ½**
A wife cheats on her cheating husband. Excellent photography, humorous script, and some good performances make this several notches above similar fare.

The Naughty Victorians ***½
Slick, expensive, and thoroughly delightful Victorian sex romp which manages to be as humorous as it is highly erotic. Story of libertine in search of maidenheads.

Oriental Blue ***
Training film for white slave trade. Good photography, plenty of hot action, a number of attractive, uninhibited females. Erotic.

The Passions of Carol***
Erotic, good production values marred by leading lady's acting ability—or lack of it. Updated version of "A Christmas Carol" will keep your X-mas pudding steaming.

Pleasure Masters***
Two stories combined: one about a docile Oriental servant, the other about a mysterious cathouse. Extremely erotic sex scenes, attractive people, good sets and costumes make up for idiotic dialogue.

The Private Afternoons of Pamela Mann*½**
A husband has a private dick tail his wife with a number of clever plot twists thrown in. Very erotic with lots of humor.

Pussy Talk***
A French import marred by peculiar dubbing. The story concerns a woman with a possessed pussy and the problems resulting from her talking twat. Some highly erotic scenes with knockout performers.

The Second Coming of Eva *½
A composite of Brigitte Maier's old shit before she struck it big in "French Blue." If you like the lady, you might find some redeeming value.

Sensations ***½
Highly erotic and classy European product concerning an innocent American girl devoured by lust abroad. Short on plot, but long on sex and orgy scenes. Beautiful women, including Brigitte Maier.

Sensuous Flygirls**
Stewardesses sought to fuck with horny astronauts on 4-year space mission. Broads no beauties save one. Lots of sex and silly dialogue. Interesting double insertion scene.

Sexteen ** ½
Extremely erotic love-makihg, despite ludicrous script and poor acting in this story of two lovers trying to cheat the Angel of Death.

Slip Up***
A mad scientist decides to take over the country with the aid of an invention which gives every man an unrelievable erection. Explicit and humorous.

Sometime Sweet Susan***
The erotic fantasies of a beautiful woman with a split personality. Too much time for sex and not enough for characterizations. Good attempt at quality.

S.O.S.***
Funny series of vignettes from the makers of *Screw*, many of them in impeccably bad taste. Educational in a kinky sort of way.

The Story of Joanna **½
Deserves an "A" for effort, but beautiful settings, costumes, and erotic footage can't save this dreary, pretentious tale of sexual humiliation and blind obedience.

Super Vixens **½
Sex is very soft-core and violence is very hard-core. Excellent production values, good performances, and beautiful ladies with enormous tits.

The Taking of Christina***
An erotic thriller. Two cons abduct and violate virgin, who ultimately gets her revenge. Less explicit sex than in most porn films. Al Levitsky gives his best performance to date.

Wet Rainbow***
A married couple is obsessed with a young female student. Good for couples. Honest attempt to combine explicit sex with a storyline.

Wide Open Marriage **½
West German comedy about marital infidelity. Some very attractive people (the women particularly), but marred by bad dubbing and editing.

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Unlike many movies of this kind, BETTER LOVE MAKING—TONIGHT is an expertly and beautifully made film. No care has been spared, no expense avoided, in order to bring you a film not only singularly explicit but one of extraordinary beauty. John and Susan, married in private life and still very much in love with each other and each other's bodies, are the young couple who were finally chosen to star in BETTER LOVE MAKING – TONIGHT. They were chosen as much for their physical beauty as for their obvious passion, delight and lust for each other. John is a strong, virile, handsomely built young man, obviously well equipped to please any woman, no matter how demanding. And Susan, slim yet lushly curved, her full breasts and richly rounded thighs proudly proclaiming her feminity, is the dream bedmate of every man.

You watch, you are there, you practically feel part of the action as these two handsome young people make love. You see how they stimulate and turn each other on. The camera work, the unusual angles, the close-ups, the complete absorption with which John and Susan make love all combine to make you feel you are in bed with them, sharing their arousal and growing excitement, partaking of their long and delightful and varied ways of exquisite pleasure, and basking with them in the totally satisfying climax of their intercourse.

BETTER LOVE MAKING CAN BE YOURS AND YOUR LOVER'S —TONIGHT!

No matter how great is your and your lover's physical rapport, it can be improved! No matter how troublesome the difficulties you sometimes experience in your love making—most of us have difficulties sometimes—the problems can be resolved! What better and more enjoyable way than by sharing the private erotic moments of John and Susan, a couple who have had their difficulties themselves—and

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- Occasional **impotence** is something many men suffer from.
- Not enough **variety**—both women and men have this comment about their lovers.
- **Pre-mature ejaculation**—how many men suffer this symptom!
- **Difficulty with achieving orgasm**—numerous women still have this difficulty.
- **Sex too often or not enough! Both men and women have voiced this complaint.**

CAN WATCHING ONE MOVIE HELP US WITH OUR DIFFICULTIES?

Yes and No. But surely we will all agree that the way to get really good at something is watch and practice how and what the experts are doing! And when you see how John and Susan arouse each other, how they help each other prolong their pleasure and how they work together to revive their energies so that they can rush into another encounter of great love making, you will find your own and your lover's talents, capacities and endurance improved the very next time you make love!!! **BETTER LOVE MAKING—TONIGHT** will introduce you to

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FANTASEX

(Continued from page 51)

invalid mother.

His mother, aside from her other charming qualities, is grasping and possessive. Bernard, unable to tell her off, imagines himself as a 1930's gangster, pushing her wheel chair down a flight of stairs.

The old harridan deserves nothing better, since her illness is feigned in order to keep Bernard fastened to her apron strings. But alas, Bernard is so wrapped up in his dream world he is unable to see the reality of the situation.

The following day, on his way to work on a bicycle, he nearly collides with a gorgeous blonde bombshell (Melody). He immediately envisions himself as an S&M leather stud a la Brando in *The Wild One*. His *machismo* so overwhelms the girl that she is unable to resist his hard, pulsating cock. . .

Ah, but after the impassioned sex act is completed, reality sets its ugly head in once more. He finds himself at the office, slavishly going over manuscripts.

The only bright part of Bernard's professional life is another shy office worker, the virginal and plain Jane (Terri Hall). Bernard is madly in love with Jane and never suspects that Janes feels the same toward him. In fact, her fantasies are equally as vivid and erotic.

She imagines herself with Bernard in a more romantic era, the turn of the century. She plays the piano for him while he stands beside her, in a dashing frock coat.

But alas, she can not resist his manliness any longer and without missing a note, begins to suck his cock. The next several sequences, encompassing her deflowerment and Bernard's orgasm, take place while she continues to play at the keyboard in what is probably one of the most hysterically funny scenes I—as a reviewer—have ever seen in a porn film (or for that matter, in a so-called "legit" film).

Bernard, too, dreams of having sex with Jane. He imagines a 3-ring circus in which he is the ring master and Jane is a voluptuous acrobatic queen. His dream is also peopled by his boss as a lowly and subservient clown and Miss LaVerne as a lioness, whipped into docile submission. A foursome ensues in which all participants climax at the same time (or at least visually, we know the men do).

But the ugly reality of his situation once again returns to haunt Bernard. As he and Jane gaze at each other, both too shy to voice their feelings, they imagine what it would be like to celebrate a wildly romantica wedding night. But alas, in actuality each continues to go his or her own way after the office closes. But perhaps for Bernard and Jane, the fantasy in their lonely lives is far more vivid than the reality could ever be.

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Aside from the exceptional photography and erotic passages of the movie, Winters has gotten some fine performances out of his actors. Jeff Hurst outdoes his earlier "Heavy Load" performance. Called upon to do a multiple of roles—in the fantasy sections particularly—he is convincing in all of them. Sarah Nicholson is beautifully bitchy and Al Levitsky is devilish as the bastardly boss. Melody will probably be a new porn star on the horizon—at least judging from her knockout face and body. And speaking of bodies, Terri Hall has an exquisite one. Although her acting—at least when it comes to dialogue—is limited, she has been trained as a dancer. Winters has been wise to make use of this training, sincer under his direction and her own skill, she acts *with* her body, conveying more in an arm gesture than a ream of dialogue could supply.

In short, all are directed wisely and well and appear to the best of their advantages. *Fantasex* is one porn film that should not be missed, not only because it is highly entertaining, but because it indicates how far the world of erotic filmmaking has come in the last year. ●

PORNO CHIC

of the Self-conscious Sex Film, *Honeypie* is far closer to the perfect Fun Fuck Film. Four different mini-stories are tied together by the thinnest humor. Jennifer Welles has the best of times seducing a youngster nearly half her age; Serena and a sweet little blonde girl create one of the best, most erotic lesbian scenes in memory; the ever-tasty Terri Hall takes on two horny workmen in an excellent, sexy sequence; Mary Stuart and "friends" go through a truly fascinating and frightening S&M tale. The dialogue makes no attempt to outdo O'Neill. No Oscars will be awarded to its style. Nevertheless, the film is a winner because it is Sex For the Sake of Sex. No more, no less.

My point, then, is that taking sex out of the gutter is the easiest way to kill it.

The most horrible effect of the New Porno Wave would be if the American masses came up with the idea that Everyone can do it. Then sex would be pure clean, and fucking thy neighbor would become a very natural thing—not to mention sucking and licking and whatever. A good deal of its Fun would automatically disappear; sure, it would still feel great, but so does a hot shower on a cold morning.

Those of us who have not lost faith in sin cannot bear to let sex turn All-American.

So few guilty pleasures are left. The inevitable decriminalization of marijuana, coupled with the new story that the President's son has used it, will dull that thrill. Hating the FBI and CIA is no good if everyone else does, too. Lying to the Internal Revenue Service loses any excitement once we discover that a President has done it.

The New Wave may prove that sex is vulnerable to what is known as the Milton Berle Syndrome; that is, overexposure. Actress Sarah Nicholson states in an interview in this issue that she is tired of hearing and seeing it everywhere she turns. Girlie magazines of late have plastered everything of their covers to boost sales, giving the buyer no cause to look inside; they leave no mysteries.

Some salvation can be found on the least likely medium, television. Commercials use naked bodies to tease viewers, advertising deodorant soaps by forcing us to watch a gorgeous female run slippery hands up and down her wet flesh; we never catch sight of one nipple or a trace of genuine beaver, yet our active imaginations sure as hell see it all. The video waves are chock full of phallic symbolism and *double-entendre*.

Recent news has been glutted with stories of conspiracies, so it is remotely possible that the new breakthrough in porn has been mapped out by people who wish to destroy it. Sweden and the other Scandinavian countries legalized explicit sexual material, and in a matter of months the business went down in flames. American groups such as Morality in Media or The Legion of

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PORNO CHIC

(Continued from page 61)

Decency might have suddenly decided that ignoring the "dirty movies" is the fastest way to get rid of them. Check the newspapers and count how many letters there are to the editor complaining about "the smut decaying the moral fiber of this community." The more, the better.

A fair examination shows that the local Vice Squads are mixed blessings. In New York they used to conduct raids on the Times Square theatres and peep shows every so often, driving up in their marked patrol cars, getting the attention of everyone on the street. Owners complained, seldom admitting what great publicists the cops were. *Deep Throat*, as harmless a motion picture as any ever made, might have flopped miserably if not for the incredible fuss made over it by judges and district attornies; each arrest across the nation was worth a million dollars in advertising.

A potential gold mine for New York is the upcoming Democratic National Convention. Though the porn has invaded the East Side of Manhattan, the local government has expressed a desire to "clean up" the island for the political delegates. That usually means the press will be printing strong editorials condemning the Times Square crowd; movie sections, however, will not stop running ads for fuck films. The blue-and-white sedans will be cruising. The Mayor might decide that Bloomingdale Country should go legitimate, leading to a whole new period of arrests and prosecutions. Just one film dragged into court would return some of the Fun to the area.

An occasional protest would be useful. Picket signs, especially in the hands of housewives and children, have always served as fine publicity. After all, any movie that shocks American motherhood must have something to offer the average man. Better still if the religious leaders of the city attack a show as "the sort of trash that warps minds and insults society."

The most valuable pornography has not an atom of redeeming social meaning. It serves a useful purpose in balancing out the utter garbage we have shoved down our throats elsewhere.

A scan of the movie ads in any newspaper turns up wonderful fare the likes of *The Life and Times of Grizzley Adams*, *One of Our Dinosaurs is Missing*, *Benji*, and *Jerrico the Wonder Clown*.

Prime time television does not offer an escape. The schedule is overrun with "The Dumplings," "The Bionic Woman," "The Six Million Dollar Man," "Happy Days," "Chico and the Man," along with the number two cause of diabetes in America—"The Waltons."

Long exposure to "entertainment" such as that promises to pollute the strongest mind.

If the public is going to maintain mental stability, someone must put forth a product just as unholy as the other stuff is pure. One of the most important democratic principles preaches the benefits of differing opinions.

The New Porn Wave threatens to water down some of the raunch. The audience will still see a Jamie Gillis sticking his cock into the mouth of a Terri Hall, but he will be doing it because he has a deep, abiding respect for her. Underneath the cum will be a moral. The average sex film will dream up excuses for every hardcore scene. Fine television detective shows like "Baretta" are consistently done in by the unwritten obligation to apologize for violence or hints of sexuality. *Shampoo* is ruined by the Middle American justice dealt out to Warren Beatty at its close.

The most interesting result of the New Wave on the porn business may be the creation of a group similar to the French Resistence of World War Two fame. Its members would be the directors and performers who either cannot get work in the Porn Establishment or refuse to join it.

The stag films of years ago were produced by struggling people who wore black socks and masks. Instead of large distributors, the prints went from hand to hand, sold to the curious wealthy or for showing at a bachelor bash. Although the business lacked any glamor, its workers acted as pioneers. They paced the field for Damiano and the others.

I suppose that this piece comes across as rather sour, a lament for a time when Big Money had very little interest in porn. We live in a country where Fun things are continually fucked up by accountants and marketing men who tell us that Bigger is Better. MacDonalds was probably a fantastic place to eat before some bastard suggested turning it into a corporation; I get shudders dreaming of the day when every town has an Al's Peep Show mini-theatre built on Main Street, the sign proclaiming "Over One Million Loops Shown." ●

CHRISTINA

(Continued from page 45)

Al Levitsky—also starring in this month's *Fantasex* and *M A S H 'D*—proves in this film that he is more than just another porn star. As the murderous psychopath who engineers Christina's abduction, he gives a chilling interpretation to his role. In fact, so convincing is his performance that sophisticated New Yorkers in the audience actually cheered and applauded when he gets his balls blown off. (Poor Al! In *Fantasex* he also gets his cock chopped off and in *M A S H 'D.* he gets stabbed in the leg. Someone had better give the guy a Hollywood contract before he becomes a basket case.)

Eric Edwards gives his usually com-

petent performance as the other con. In smaller roles, make note of C.J. Laing—the girl from *Anyone But My Husband* who proved in that earlier film to have the deepest throat in pictures. In *Christina*, she plays a whore who apparently loves to wear hideous frightwigs. Terri Hall—starring also in this month's *Fantasex* and *Honeypie* and interviewed in this issue—made her screen debut in *Christina*, although her other films have had earlier release dates. At any rate, here's your chance to see Terri before she became famous in her first biggie, *The Story of Joanna*.

As I implied before, the most annoying part of the film concerned Christina's imbecilic dialogue regarding chastity. It would have been difficult for *any* actress in 1976 to speak on a Save the Cherry platform and maintain a straight face. Bree Anthony, a familiar face in these pages and in the porn world, looks as though she had swallowed a bottle of downs in order to work her way through the stupider aspects of her role. As a cocksucker extraordinaire I can believe her, but as a virgin?!? . . .

The Taking of Christina has far less explicit sex scenes than most X-rated films, and those shots in the cabin would basically be appealing to those with an S&M bent. After the film's initial release, don't be surprised if the hardcore aspects get edited out and the movie opens with an R-rating in many neighborhoods.

But while the film is still an "X" I would like to say that one of the more positive aspects of *The Taking of Christina* is that the sex is an integral part of the storyline. One feels far more emotional in the sexual scenes as a result.

In the actual case upon which the film was based, the murder of the two men by the real "Christina" was only a beginning—whereas in this film it is the end. In the actual account, the girl's father claimed to have killed the two men in order to protect his daughter, who also admitted to the crime. The father then killed himself and when the case came to court, the girl was acquitted—due in part to her dead father's sacrifice. ●

TERRI HALL

(Continued from page 55)

FLICK: Offhand, how many features and loops have you completed?

TERRI: I have no idea. I don't keep track of them. I must have done at least 15 features, and maybe three or four loops.

FLICK: Can a performer appear too often in porn?

TERRI: At the point where they feel as if they don't want to do it anymore. The films don't give them anything. I don't feel as if I do too many, or that I *could* do too many. Every film is different. It is a way to support yourself, and it's theatre.

FLICK: What if the audience tires of

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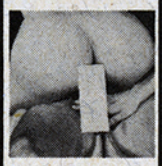

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TERRI HALL

(Continued from page 63)

seeing an actress too often?

TERRI: I don't like to anticipate things like that. I don't spend much time worrying about not being wanted. If anything, I feel myself as desirable, and I don't contemplate *not* being desirable 'cause that's not enjoyable.

FLICK: While you are now a well-known performer within the circuit, do producers still request auditions?

TERRI: Yes. A lot of them don't know who I am, which surprises me. They would like to meet me which I can understand. They would like to feel me, feel my presence. I prefer not to, of course, and to become so "known" that they say "Send us Terri Hall."

FLICK: What did your first audition consist of?

TERRI: Merely going to meet Armand Weston, speaking with him, reading some lines, and, of course, looking at my body.

FLICK: Did you go through any bizarre acts to prove your talents?

TERRI: No, nothing. Sex is very sacred to me, and it's not something that I feel is bizarre. It's something that I feel is very natural and beautiful and should be enjoyed more often by more people. It does not feel unnatural to me. I mean, there's never been a time on the set where what they asked me to do made me feel uncomfortable. What I like about the films is that everything is up front—there is no hanky-panky. We all have sex; we are all sexual beings.

FLICK: How has being an actress in sex films changed you?

TERRI: I am a much more mature woman. The films have helped to develop me sexually, more open, more giving, less afraid of myself. Before I was a ballet dancer. I spent all my hours in a studio perfecting my technique. Then came the performance and, after that, exhaustion. Sex films have made me much more of a whole person and taught me a lot about love—much more quickly than had I not ventured into them.

FLICK: What sort of role does pornography play in American culture?

TERRI: A very important one. Sex is a part of everyone's life. Everyone can relate to a movie or magazine with sex in it, because everyone has either a cock or a cunt, everyone is a man or a woman.

FLICK: Can viewers learn anything from X-rated movies?

TERRI: Possibly. Personally, I'd much rather be a part of sex than watch it. You're left outside when you just watch. When I first started seeing pornography it was very interesting to me. It can open you up and let you realize hidden sexual desires you may have. You might feel uptight about them, but if you let yourself feel them, feel beautiful within them, then you can find great pleasure. Fighting them, feeling shy about sex does not bring you anywhere. Opening yourself up is very nice.

FLICK: What direction do you see your industry taking?

TERRI: Any direction it goes in is all right, as long as it's more noticed and more seen. Thank heavens I don't have to worry about those things; I'm hired for a job and I do the best I can. After that it's a loose vehicle.

FLICK: Can you see any motives behind anti-porn crusaders?

TERRI: A deep sexual imbalance within their conditioning. Sexual self-hatred. A feeling that sex is bad and dirty, which it is not. Sex is beautiful. If you don't like sex, and if you crusade against sex, already that adds to its power. Hating something is just as powerful as loving it. Except, love is a more healthy and positive feeling than hatred. Why spend the energy and time hating something? If you don't like it, don't look at it.

When people are involved sexually they are like children, like flowers. That's when they're most vulnerable, when they're most naked. How can that be dirty? It's the most innocent, natural thing there is. All children have sex. I can remember when I was a child, going outside into the woods with neighbor children to play with each other. We never knew it was "sex" or thought about it, it was just something we did that was fun.

FLICK: Why did you have to go into the woods to do it?

TERRI: Because you do it behind your parents' back. It's fun to have it be secret, too. Grownups don't always understand; children are marvelous. I like to think there's always a child within you.

FLICK: Are you as erotic at home as you are on screen?

TERRI: Absolutely. It's got to come from somewhere. My life is as sensual as it can possibly be. I don't spend all my time having sex, that's not true. You can have sex in many different ways. When I work on my apartment, that's a form of having sex. Being with someone and talking to them is a way of having sex. Life is basically sexual. That is how we are all made, how each human being comes into existence.

FLICK: Have your sexual appetites changed because you're doing porn?

TERRI: Oh, it has heightened them, made me aware of them, which is a nice discovery. It made me fuller, more desirous, sensuous. We all have an appetite. You can "eat" sex, you can "eat" yourself, eat other people and not get fat. Sex is a form of food. It feeds something inside your spirit, something that needs. *We are needful beings.*

FLICK: Does a porn audience fantasize about Terri Hall and consider her the woman they would want in bed every night?

TERRI: Yes, I hope so. In films I am

expressing a fantasy of some sort. I like fantasy and dreams, to think they could be real. I like to be desirable to my audience. I like to think that when they go home they have an image of something beautiful in their minds.

FLICK: Is sex for you better when it's more physical or mental?

TERRI: Both of them. They have to balance each other. Of course, there has to be a physical-ness in sex; you have a body and it has needs. But the spiritual is always there. It just is there. You have to express something, make something happen.

People that wait for sex, well, it's never going to come. You have to venture out a little and try. I'm not saying that you should be impatient, but you do have to give. We have to touch each other more; it's a great form of communication. We spend a lot of time seeing and hearing, but not enough touching and kissing and loving.

FLICK: Is the Terri Hall on screen the same as in private life?

TERRI: She's the same. I am the same to me all the time, although I change. I usually don't do anything that I feel awkward at.

FLICK: Do you enjoy watching your own films?

TERRI: Yes, it's fun. I've always thought that.

FLICK: What are you thinking as you watch yourself?

TERRI: I get jiggles inside sometimes, and I can't really think. It is quite an experience to look at yourself. You can learn a lot. I go to see most of my films at least once.

FLICK: During the production of a sex scene, exactly how do you get into a receptive mood?

TERRI: It's very easy. I mean, I become aroused. You put yourself inside it. I really get into it, since that's the only way it can be interesting for me and the audience, if it's real. That is one of the most enjoyable parts of filming, when you're having the sex. I am a sexual performer, so when it comes time to perform, I am there. I give as much as I can. It's sort of like how I live.

FLICK: Do you have favorite actors with whom you've worked?

TERRI: I like very much working with Jamie Gillis, Al Levitsky, Steven Locke, . . . I hate to name names. Every man I've worked with has been an enjoyable experience. I don't like singling people out. I enjoy working with just about everyone . . . within reason. I don't really have favorites. That's something that nicely surprised me in the films. The people are wonderful.

FLICK: Have you refused to do anything during a film?

TERRI: Nothing.

FLICK: That leads to the question: What is the most freaky thing you've done?

TERRI: Squirting cum out of my cunt. Having artificial cum squirted into me through a straw, and them wanting me to squirt it out. To me that is very unnatural. A woman doesn't come like that. I did do it once, but I will not do it again because I feel that it is somewhat degrading to women. A woman does not come that way. Why should it be false? Why should a woman pretend she squirts cum out like a man? She's not a man, she's a woman and she comes in a different way. I don't claim to be a man, only a woman.

FLICK: I think that is very obvious.

TERRI: I will say that having on-screen sex is easier than off-screen, because it's all set up. That's what you're hired to do. When it's time to enter the sexual act, you do it. Not filming it is often more difficult, as to know when the time is to take off your clothes and to start the kisses and caresses. I guess that depends on the person.

I am not, by nature, a very loose woman. I am somewhat like a virgin. Sex is very serious to me. It's very beautiful, yes, but very serious. A sacred moment spent with someone. It's a time when you're most filled and you feel most complete. We are sexual beings, and sometimes I feel that we forget that. We don't fulfill ourselves as much as we need. When you're flowing sexually, you are—at least I am—much more healthy.

FLICK: What sexual position do you most enjoy during the act itself?

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TERRI HALL

(Continued from page 65)

TERRI: There is no position I prefer. I mean, to prefer a position is to say I know them all, and I'm not going to say that. I'm always willing to learn. I like them all, so I don't have a favorite.

FLICK: Would you rather make love to men or women? That is, do you favor men?

TERRI: Yes, yes. I love women. I like making love to women. It's like making love to myself. But a man completes me. I desire a man as a sexual *mate*, not a woman. Women are a par of me, 'cause I am a woman. Men have taught me a lot about my sexual self, what it is to be a woman.

FLICK: Seeing that you have had sex with men of all sizes and shapes, does penis length make a difference to you?

TERRI: No, not particularly, because sex is more than just a cock. Sex is a sensuous meeting of two people. There are moments when a big cock is nicer than a small one, a really teeny one, but I have no preference. I can suck a very little cock and be very happy; it fits in my mouth more easily and I can suck it for longer lengths of time. But I do like big cocks. We have much more to share, though, than sizes. It's not the quantity, it's the quality.

FLICK: One actress expressed some dismay about the practice in erotic cinema of having a man come outside a woman. What is your feeling on the matter?

TERRI: It's fine, and it works well for birth control. It doesn't bother me at all. A man can come all over me. He can come in my mouth, on my breasts, anywhere he wants to. Coming inside me is nice, but maybe that's saved for moments of love. Why should it bother me?

FLICK: Is there one way you wuold describe your career up to this date?

TERRI: It's a career of creative, explosive, sensuous desire, and maybe something even a little more untouchable. I'd like to be magical.

FLICK: How much dramatic effect can a hardcore scene have?

TERRI: That depends entirely on the scene. If it doesn't touch you, you have all the right in the world to say it was not dynamic enough. I personally don't go to hardcore films that often. I make them, I am a part of them.

FLICK: What, then is pornography?

TERRI: That's a very hard question.

FLICK: Good.

TERRI: It's like asking someone to define "sex." Something that is alive, that does exist, that is interesting to me, because I have something to say in that area. I feel a bit like a pioneer. When I was a child it meant nudity and sex, and that's always a very hot word when you're a child. Now pornography means . . . the same thing, although it's more full and open. I know more about it. I'm not entirely sure what a good definition would be.

FLICK: As I mention each of these names, say the first few thoughts that come into your mind.

TERRI: Okay.

FLICK: Harry Reems.

TERRI: Nice. I worked with him on one film. He was very nice, in every way. He has a very nice body, a nice cock. He's professional. He's a good actor.

FLICK: Darby Lloyd Rains.

TERRI: Very pretty. I like her. There's some kind of joy and warmth that flows out of her, one that is very her and very unique. She is a beautiful woman.

FLICK: Jamie Gillis.

TERRI: Wonderful. *Certainly a Don Juan*. I enjoy working with him. He is a very good leading man. Very professional. A good actor. Sexually very reliable. I like Jamie very much.

FLICK: Marc Stevens.

TERRI: Very nice. Wonderful. Had fun dancing with him all night at a discotheque. Great fun.

FLICK: Gerard Damiano.

TERRI: Good director. Treated me very well. Very nice man.

FLICK: Linda Lovelace.

TERRI: Explosive. I don't know her personally.

FLICK: Radley Metzger.

TERRI: Great. Loved working with him Fabulous, unusual sense of humor. A gentleman. Very nice.

FLICK: Sarah Nicholson.

TERRI: Lovely. Enjoyed working with her. I don't know her very well except professionally.

FLICK: And last, Terri Hall. What are your first reactions to yourself?

TERRI: Most of all, searching. ●

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